

Κ. Α. ΨΑΧΟΥ

ΠΡΩΤΟΣ ΜΕΤΑΦΡΑΣΤΙΚΩΝ ΤΗΣ ΜΕΛΕΤΗΣ ΤΟΥ ΣΠΙΤΟΣ ΕΥΧΑΡΙΣΤΙΑΣ
ΕΚΔΟΣΗΤΟΥ ΕΝ ΤΩ ΠΑΛΕΟ ΑΘΗΝΑΙΣ

ΛΕΙΤΟΥΡΓΙΚΟΙ ΥΜΝΟΙ ΗΤΟΙ

Δύο στήσεις συντόμων καὶ ἀργόσυντόμων Χε-
ροφάνων, τέσσαρες στάσεις Λειτουργικῶν
μετὰ τῶν «Ἀξιὸν ἐστιν», μία στάσις
Κινητικῶν «Δίνετε» καὶ δύο
Προσφώνημα τῶν Βασιλέων.

ΕΚΔΙΔΟΝΤΟΣ ΤΟ ΠΡΩΤΟΝ

ΣΠ. ΡΙΔΩΝΟΣ ΚΟΥΣΟΥΛΙΝΟΥ



ΕΝ ΑΘΗΝΑΙΣ

ΤΥΠΟΓΡΑΦΕΙΟΝ ΣΠ. ΚΟΥΣΟΥΛΙΝΟΥ

ΠΛΑΤΕΙΑ ΑΓΙΩΝ ΘΕΟΔΩΡΩΝ

1912

*Εἰς μνημόσυμον
Σ. Ρ. Κουσουλίνου
ἐκδοθέν
Π. Α. Ψαχού*

ἌΝΤΙ ΠΡΟΛΟΓΟΥ

Εἰς θερμὴν ὑπεύθυνον παράκλησιν πολλῶν τῶν ἐνταῦθα καὶ ἀλλοχοῦ ἱεροψαλτῶν, ἵνα φέρω εἰς φῶς μουσικά τινα ἔργα τοῦ διαπρεποῦς ἐν τῷ Ὁδρίῳ Ἀθηναίων καθηγητοῦ τῆς Βυζαντινῆς Μουσικῆς καὶ Ἀρχοντος Μουσικοδιδασκάλου τῆς Μεγάλης Ἐκκλησίας κ. Κ. Ψάχου, διεβίβασαι αὐτῷ τὴν παρὰ πόδας ἐπιστολήν, εἰς ἣν εὐηρεσιότι ν' ἀπαντήσῃ ὁ κ. Ψάχος, ἀποδεχόμενος φιλοφρόνως τὴν παράκλησίν μου καὶ παραχωρήσας πρὸς δημοσίευσιν τὴν μουσικὴν ὕλην τοῦ ἀνὰ χεῖρας βιβλίου, εἰς ᾧ ἐδόθη ὁ τίτλος «ΛΕΓΓΟΥΜΕΝΟΙ ΥΜΝΟΙ».

Ἡ πρὸς τὸν κ. Ψάχον ἡμετέρα ἐπιστολή ἔχει οὕτω:

Σέβαστέ μοι κ. Καθηγητά,

Πολλοὶ τῶν ἐνταῦθα καὶ ἀλλοχοῦ ἱεροψαλτῶν ἐξέλεσθαι πρὸς με δε' ἐπιστολῶν καὶ προφορικῶς τὴν ἐπιθυμίαν, ὅπως πρὸς τοὺς πολλὰς ἄλλας μουσικὰς ἐκδόσεις τῶν καταστημάτων μου προσῶ εἰς τὴν ἐκδόσιν καὶ μουσικῶν τινων ἔργων τῆς ἡμετέρας ἐντίμου μουσικολογιστικῆς, ἥς ἡ φύσις εἶνε γνωστὴ ἀνὰ τὸ Πανελλάνιον. Μολονότι δε γνωρίζω, ὅτι εἴθε κεκαρτερημένος κατὰ μέσους ἐκδόσεις νεωτέρων μουσικῶν ἔργων, ἀντὶ τῶν ὁποίων θεωρεῖτε ὅφθονα καὶ ἀμύητα τὰ ἐπάρχοντα τοιαῦτα τῶν πολλῶν μουσικοδιδασκάλων, οὐχ ἥττον θερμῶς παρακαλῶ ἡμεῖς, ὅπως εὐμενιστοῦμενος ἐκτελέσῃτε τὴν ἐπιθυμίαν τῶν κυρίων ἱεροψαλτῶν, ἀλλὰ ἀπὸ πολλοῦ τόσον ἐπιμύηνως ἐκδιδώσῃ τὸν πλοῦτον στέων, εἰ δυνατόν δε ὅπως ἐπιτρέψῃτε ἐν τοῖς ἐκδοθησομένοις νὰ συμπεριλάβῃ μόνον οἱ τριώημοι ῥυθμικοὶ πῶδες, καθόσον οἱ πλεῖστοι, γὰ ὄντες εἰ ἐξοικειωμένοι εἰς τὸ ἡμέτερον ῥυθμικὸν σύστημα, θεναντώσῃ πολλὰς ἀσχετοίας.

Εἰς τῇ ἐλπίδι ὅτι θέλετε εὐμενιστέθῃ νὰ ἐκτελέσῃτε τὴν διὰ τῆς παρουσίας μου διαβιβαζομένην θερμὴν παράκλησίν μου

Διατελῶ μεθ' ὑπολήψεως

Σπυρ. Κονδουλῖνος

Ἀθήναι 5 Μαρτίου 1912.

Ἦ εἰς τὴν ἡμετέραν ἐπιστολὴν ἀπάντησις τοῦ κ. Ψά-
χου ἔχει οὕτω :

Ποιεύσαστέ μοι γ' ἡ κ. Σ. Κοουσελίνε !

Ἐπὶ πολὺ ἰσχύει θην, ἂν ὁφείλων γ' ἀποδεχθῆ τὴν ὑμετέραν παρόκλησιν, τὴν οὖσαν καὶ ἐπιθυμίαν πολλῶν, ὡς γινώσκετε, τῶν ἐνταῦθα καὶ ἀλλοχοῦ ἱεροψάλτων. Καὶ τὸ δὴ λεγόμενον, εὐρίθην, διὰ πρώτην ἴσως ἑορὰν ἐν τῇ βίῃ μου, μεταξὺ σφίρος καὶ ἑκμονας. Αὐτῇ, ἀποδεχόμενος τυχὸν τὴν ὑμετέραν παρόκλησιν, ὑπεύθυν νύ παραβῆθ' ὁρισμένῃς ἀρχαῖς καὶ ἰδέας μου· χυρῆς ποσὸς νύ ἐκπληρωθῇ ἄλλως τε σκοπὸς τις ὁρισμένης διὰ τῆς ἐκδόσεως συνθέσεώς μου. δι' ἧς, πιστεύωτέ μοι, οὐδεμίαν μὲ ἀπολύτως οὐδεμίαν ἀξίωσαν ἔχει, ὅτι δύναται νύ παραβληθῆαι πρὸς τὰς ἀρεμίας εὐκείας τῶν ἀριστέων μουσουργῶν τῆς ἡμετέρας Ἐκκλησιαστικῆς Μουσικῆς.

Ἀλλ' ὁμολογῶ, ὅτι ἡ ὑμετέρα παρόκλησις ἐπερίσχυσε τῆς ὄντως κατω-
τατῆς ἐρημονῆς μου, καθόσον ἀπειροὶ εἶναι αἱ ἐποχρώσεις πάντων τῶν ἀπεσθῆναι εἰς τὴν μουσικὴν καταγενομένων πρὸς τὰ ὑμέτερα ἐκδοτικὰ κατωστήματα. ἐν αἷς, ἔγωγε τοῦλάχιστον εὖρον ἐν παντί καὶ πάντως τὸν εὐγενή καὶ πρόθερον βοηθόν πρὸς πᾶσαν ἐκδοσίν μου.

Καὶ διὰ τοῦτο, ἀξίως πρὸς-συναγγὴν κατὰ μέρος τὴν ἐρημονίην μου, ἀνταποκρίσασθαι ἐνὶ μουσικῇς σημειώσεις μου, ὡς τὴν ὑπερβίην μάλιστα ἀντέχει ἡ μνήμη μου, καὶ ἰδοὺ ἀποστέλλω ὑμῶν τούτοις, βέβαιως ὅν, ὅτι οὕτω εἰς τὴν μουσικὴν, οὕτω εἰς τοὺς κ. ἱεροψάλτας, οὕτω εἰς ἑμαυτὸν καὶ πρῶτον ὡς ἐπαγγελσίαν τινα, ἀλλ' ὅτι ἐκπληρῶ μόνον παρόκλησιν καὶ ἐπιθυμίαν φίλου μου τοσοῦτον σεβαστοῦ καὶ ἀγαπητοῦ μοι.

Ὡς βλέπετε, ἀποστέλλω τὰ ἐν τῇ «**Λειτουργίᾳ**» μου ἐκδοθέντι **Σύντομῳ Χρονοδίκῳ**, μίαν σελίδαν **Ἀρχαῶν τῶν Χρονοδικῶν** μετὰ τῶν ἐν Ἀρχιεπισκοπῇ λειτουργίᾳ κατ' ἀρχαίαν παράδοσιν φυλλομένων ἐν τῇ τέλει ἐκδόσεως «**Εἰς πολλὰ ἔτη**», ὑποσημασμένας σελίδας τῶν λεγόμενων **Λειτουργικῶν** μετὰ τῶν «**Ἀξίων ἔστιν**», ἐν ἁγρίῳ «**Προσκυνεῖν Πα-
-τίρι τῷ ἐν κλ. κ. κ.**», τὴν σελίδαν τῶν Κοινωνικῶν «**Αἰνεῖτε**» Ἰωάννου τοῦ Πρωτοψάλτου, συνεπαρασπόμενον κατ' αἴτησιν τοῦ ἀσμετήσαντος ἀδελφοῦ φίλου μου Ἠλέκτροντιος Ἰωακίμ καὶ δύο **Πολυχρονισμούς** τῶν βασιλέων τῆς Ἑλλάδος, ὡς εἰς ὃ γνωστός καὶ ἕτερος ὁ κατ' αἴτησίν σας.

Πλὴν τῶν Συντόμων Χρονοδικῶν, αἵμα ἔχουσιν ἤδη ἐκδοθῆναι, ἐν τοῖς

λοιποὺς πόσι στέργει ἐπὶ τοῦ παρόντος νὰ σημαθῇσι μόνον οἱ τριῖσμινοι
ἐνθουσιαστικὸι πόδες, ὡς οὐδέ τιλος πάντων, ὡς γινέσκει μοι, δυσκολύνονται οἱ
ἐνθουσιαστικὸι πόδες νὰ ἐξουσιωθῶσι πρὸς τὸ ἐνθουσιαστικὸν εἶδος, ὅπερ ἐγὼ ἐξαορμίζω
ἐπὶ πάντων τῶν ὑπ' ἐμοῦ ἐκδιδόμενων μελῶν. Εἶναι καὶ τοῦτο μία παρά-
βασις ἐξέρας ἀρχῆς μου. Ἀλλ' ἔστιν. Ἰσως διὰ τῶν διαλέξεών μου, ὡς
ὁσονδήποτε συνεχῶς προεἴθηναι νὰ γάρω, ἴσως, λέγω, κατορθώσω νὰ ἐκλα-
τρώσω σὺν ἄλλοις καὶ τὸς ἐπὶ τοῦ ἐνθουσιαστικῶν ἐφορμίων τῆς ἡμετέρας
Ἐκκλησιαστικῆς Μουσικῆς σέβεται μοι, ὥστε νὰ μὴ ἐνταθῇ καὶ ἄλλοις
εἰς παρομοίαν θέσιν.

Ἐπὶ ταῦτοις ἐκφράζων ὑμῖν τὴν ἀπειρον ἀγάπην καὶ ἐκτίμησίν μου

Αὐτοῦ ἀγαθόφρονος

Κ. Α. ΨΑΛΟΣ

Ἐν Ἀθήναις 12 Μαρτίου 1912.

ΔΗΜΗΤΡΙΟΣ Γ. ΣΟΥΡΛΑΝΤΖΗΣ
ΚΑΘΗΓΗΤΗΣ
ΑΝΩΤΕΡΑΣ ΕΚΚΛΗΣΙΑΣΤΙΚΗΣ ΣΧΟΛΗΣ
ΘΕΣΣΑΛΟΝΙΚΗΣ
ΓΡΗΓΟΡΙΟΥ ΞΕΝΟΠΟΥΛΟΥ 19 - ΤΗΛ. 44.332
ΘΕΣΣΑΛΟΝΙΚΗ



Α'. Εἰς Βυζαντινὴν παρασημαντικὴν.

•Λειτουργικόν•, περιέχον ἅπαντα τὰ ἐν τῇ Λειτουργίᾳ ψαλλόμενα ὑπὸ τοῦ ἱεροδιακόνου, τοῦ ἱερέως, τοῦ Ἀρχιερέως καὶ τῶν ἱεροψαλτῶν κατὰ τὸ ὄνομα τῆς Μεγάλης Ἐκκλησίας·	Δρ.
•Λειτουργία• (τόμος Α') περιέχουσα τὸ ἄρχον «Εἰς πολλά ἔτη», τὰ ἀντίφωνα, ἅπαντα τὰ ἀναστροφικά ἀπολυτικά, τὰ κοντάκια τοῦ ἑνιαυτοῦ, τὸ τρισάγιον μετὰ τοῦ Δύταρις, τὸ συνειθισμένον καὶ τὸ τοῦ Κρητός, τὸ «Ὅσοι εἰς Χριστόν», «Τὸν Σταυρόν σου προσκυνούμεν», τὰ εἰς ἀρχιερατικὰς λειτουργίας ψαλλόμενα, τὸ ἄρχον «ἀλλήλουάριον» καὶ ἕτερα εἰς β' καὶ πλ. α' ἦχον, τὸ «Δόξα σοι Κύριε», τὰ ἀρχαῖα λειτουργικά μετὰ τοῦ συνειθισμένου «Ἀξιών ἔστιν» καὶ μίαν στίαν χοροβικῶν. Ἄπαντα ταῦτα συντετίθηναι μετὰ διαλῆς συνηχητικῆς γραμμῆς διὰ τὸν καταρτισμὸν πολυμελῶν μουσικῶν χορῶν·	2.—
Τὸ «Χριστὸς Ἀνάστη» καὶ στίχοι τινὲς τοῦ πολυελέου «Λοῦλοι Κύριον» Πέτρου Ἡεροπολησίου εἰς ἦχον πλ. α' μετὰ διαλῆς συνηχητικῆς γραμμῆς·	4.—
•Δοξολογία τῆς 2ῃ Μερίδος•, ἥτοι ἡ δοξολογία τοῦ α' ἤχου τοῦ Ἱεροῦ μετὰ διαλῆς βοηθητικῆς γραμμῆς καὶ ἄποσα ἡ τοπικὴ δέκταξις τῆς ἡμέρας ταύτης·	—50
•Λοῦλοι Κύριον•, ἥτοι σὺλλογὴ εἰκοσὶν Ἀσματικῶν φημάτων, ὧν προτάσσεται πρωτότυπος καὶ σοφιστικὴ τεχνικὴ ἐξηγητικὴ ὅλεον τῶν ἐν αὐτῇ ἀπαντῶντων ἠχῶν (μακαρίων) καὶ ὁσίων (ἐπίσκοπων)·	1.—
•Θρημὸν φηματα Σέξου•, Δεύτερη Σὺλλογὴ·	3.—
	1.—

Β'. Εἰς Βυζαντινὴν καὶ Εὐρωπαϊκὴν παρασημαντικὴν.

•Θρημὸν φηματα Σέξου•, ἥτοι σὺλλογὴ δημοδῶν μελοδῶν περὶ ὁσίων ἐκ ποικίλου ἐν Σέξου, μεταγραφικῶν δὲ ποικίλων εἰς ἀργυρῆς τὰς ποικιλοσημαντικὰς μετὰ ἀρχαῖα γραμμῶν καὶ ὁσίων αὐτῶν ἀναλύσεως·	3.—
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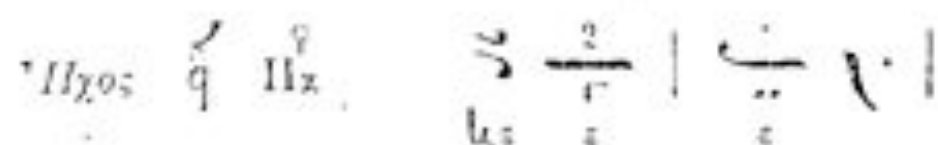
Γ'. Εἰς Εὐρωπαϊκὴν παρασημαντικὴν.

•Ὁ χορὸς τοῦ Ζαΐγγου•, τὸ γνήσιον δημοδῶδες ἱστορικὸν καὶ ἐθνικὸν περικυδέστατον φῶμα, διὰ κλαδικήμβιον καὶ ἄσμα·	1.—
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Δ'. Διάφοροι πραγματεῖαι.

•Δύταρις καὶ ἐπιτάφια τῆς μετοικῆς•, πρωτότυπος μουσικογλωσσικὴ μελέτη·	—50
•Περὶ τοῦ ἀρχαίου λειτουργικῶν μουσικῶν στοιχείου•, πρωτότυπος καὶ λίαν ἐνδιαφέρουσα μουσικὴ μελέτη περὶ τῆς ἀρχαίας Βυζαντινῆς μουσικῆς γραμμῆς·	1 —50

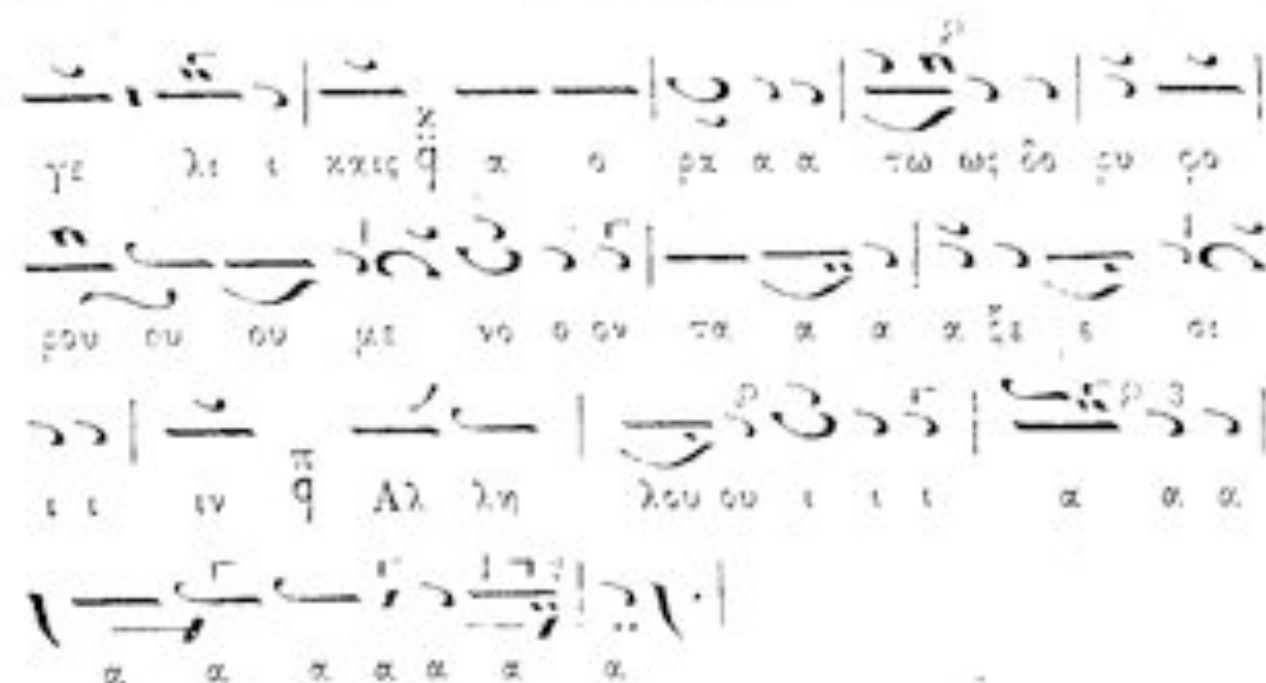
A.



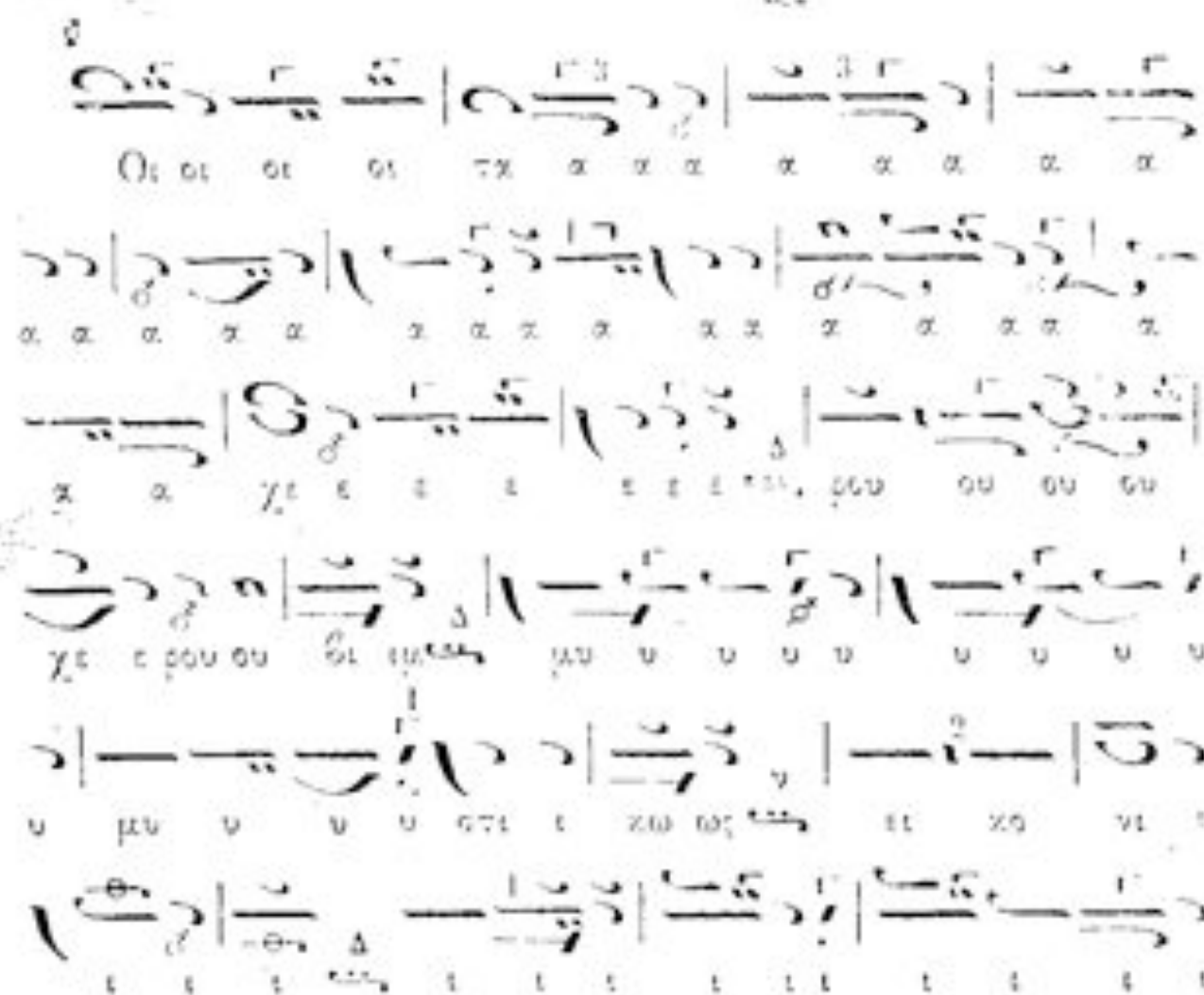
Handwritten musical score for "The Rose Tree" in G major, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The score consists of ten staves of music with various notes, rests, and bar lines. Below the staves, there are handwritten letters and symbols, possibly indicating fingerings or other musical instructions.

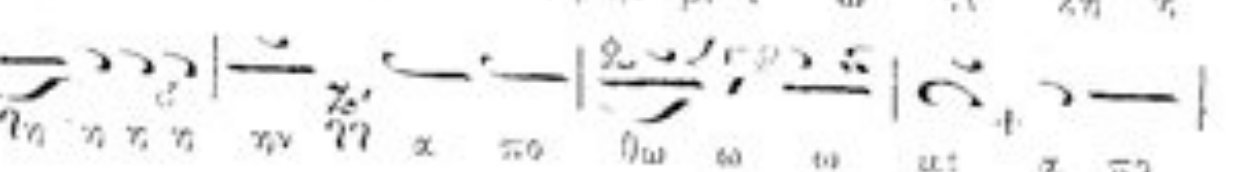
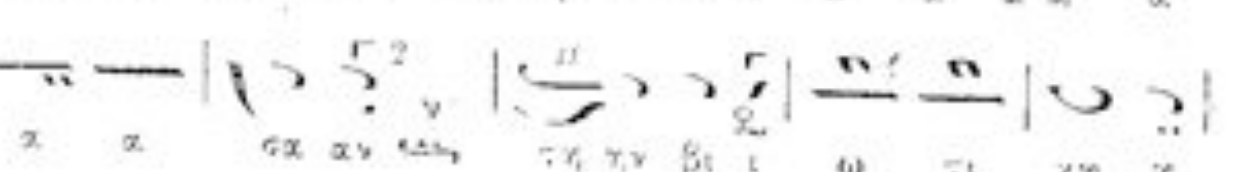
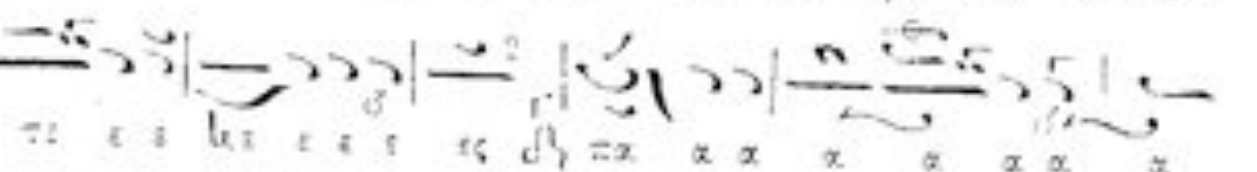
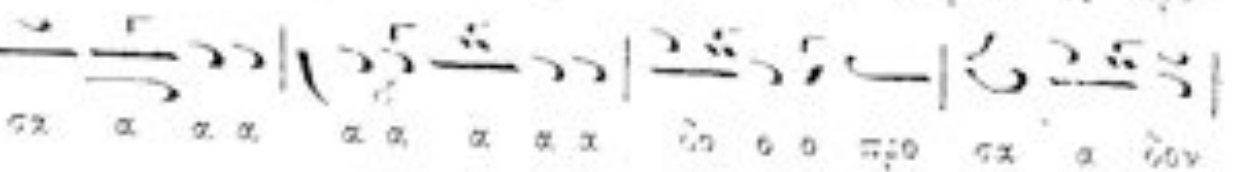
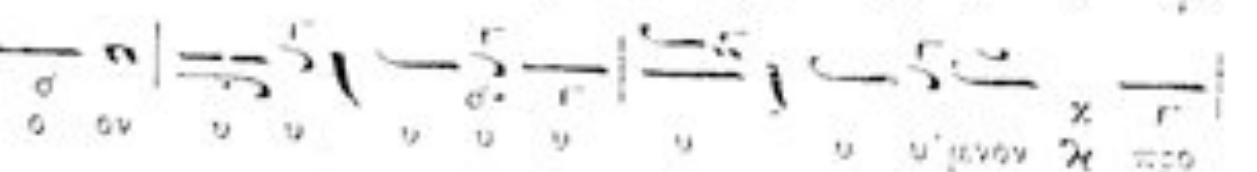
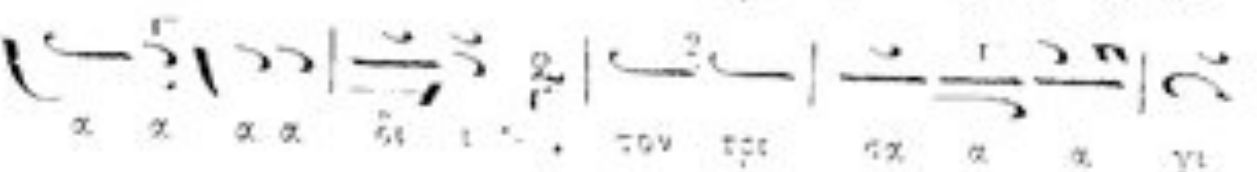
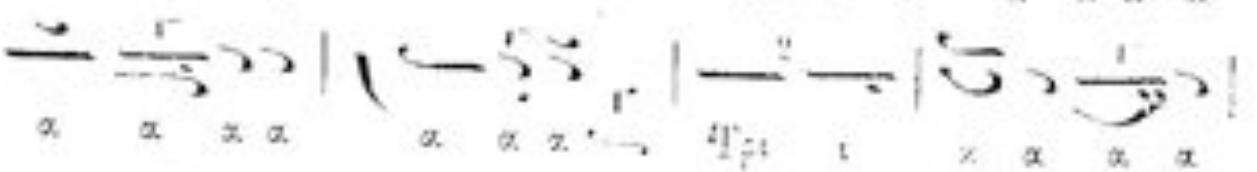
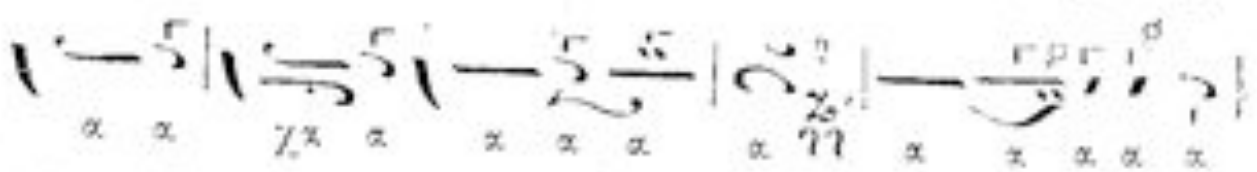
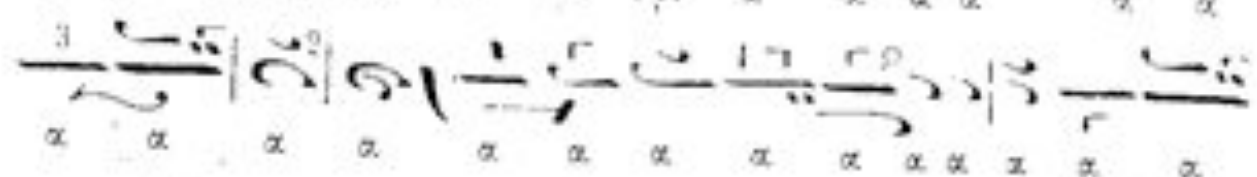
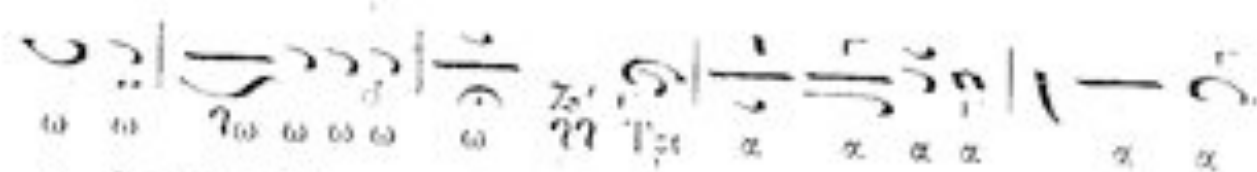
NEPOYBIKA SYNTOMA


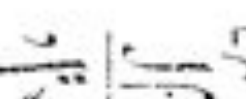
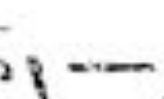
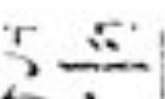
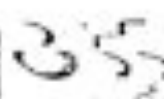
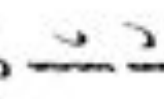
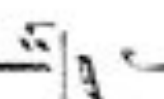

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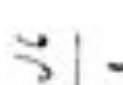
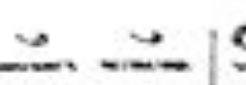
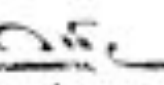
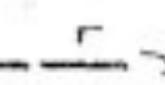
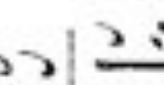
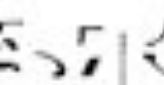
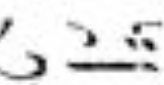



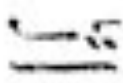
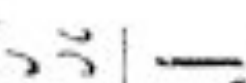
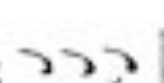
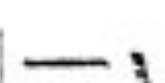

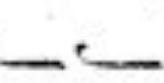
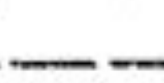

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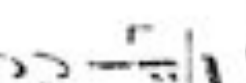
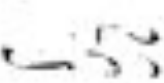
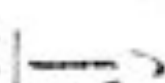
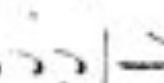
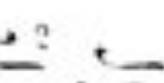
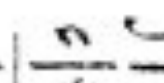



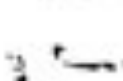
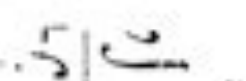

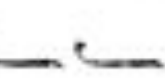
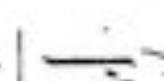






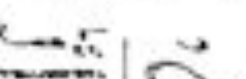



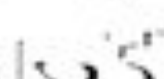


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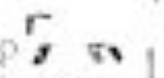



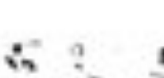

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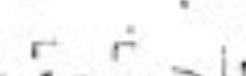


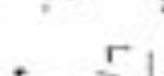
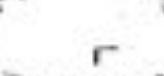


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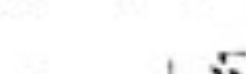


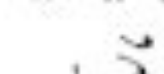
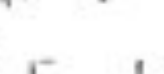


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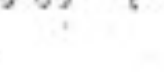





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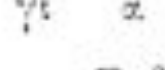
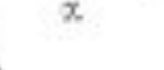
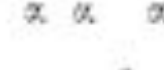
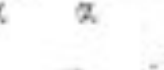

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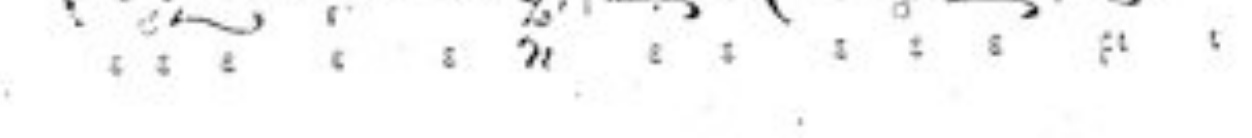
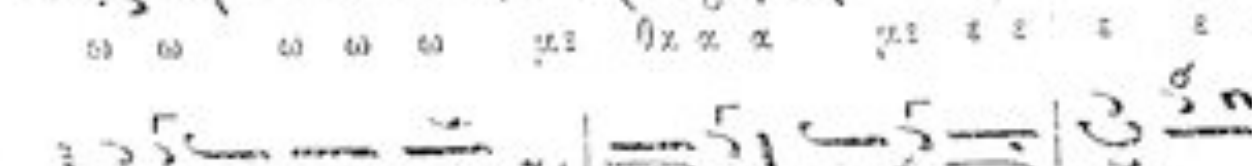
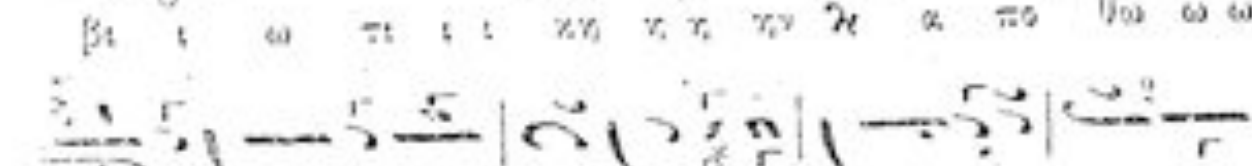
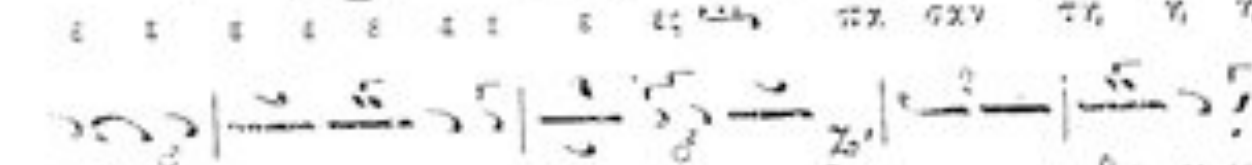
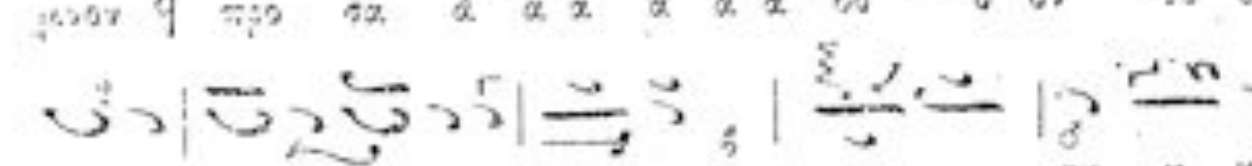
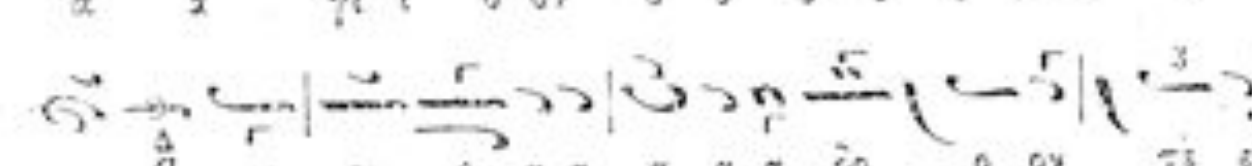
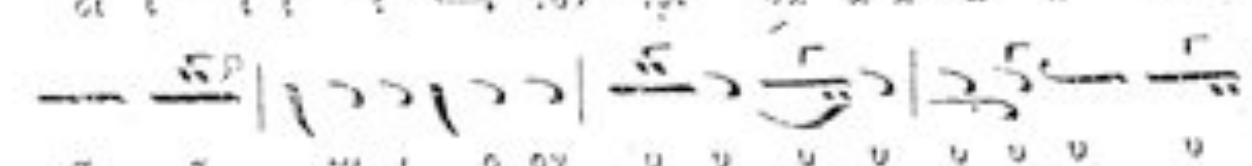
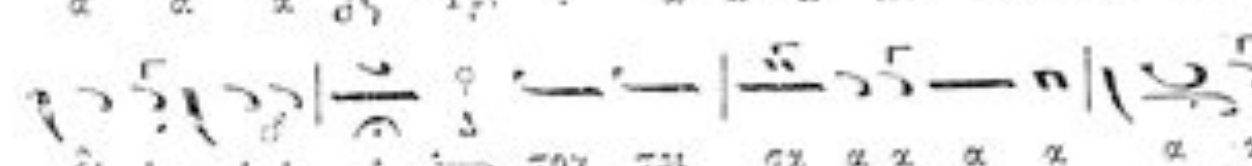
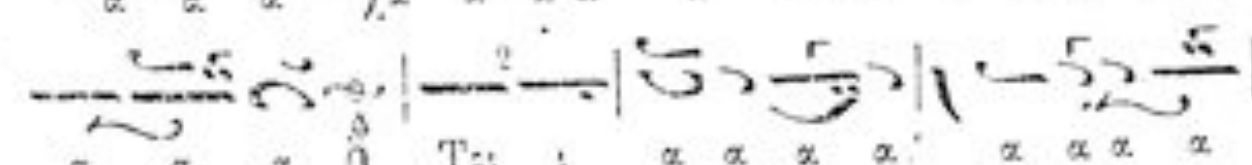
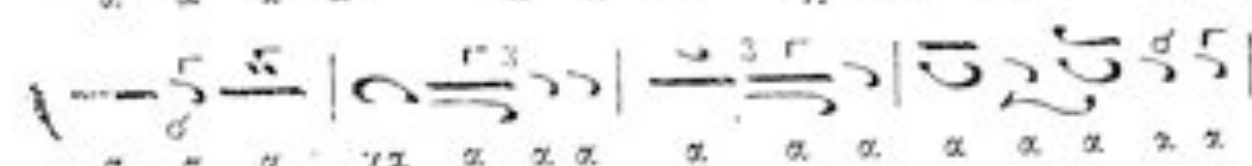
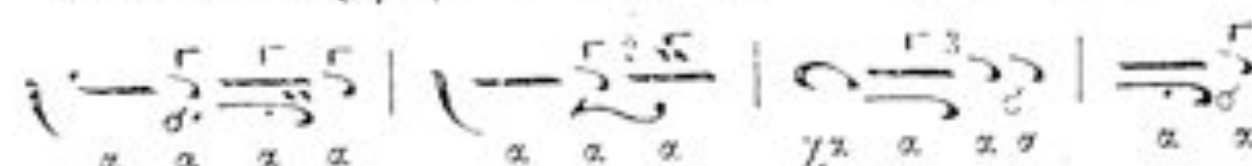
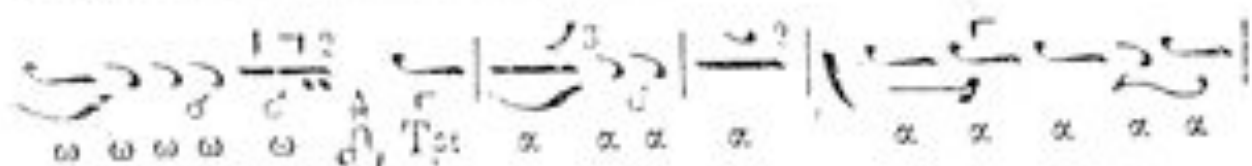
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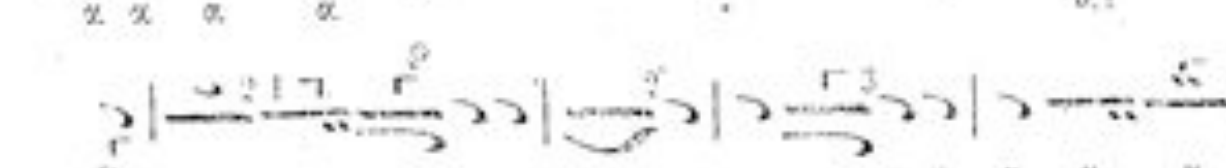
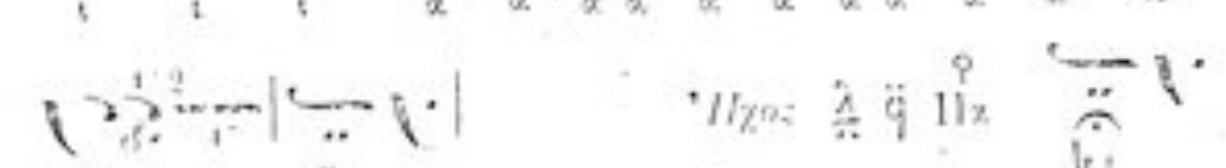
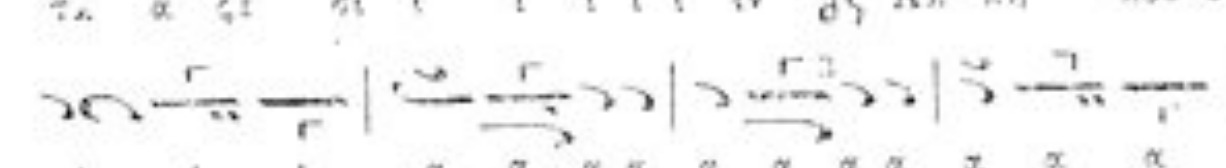
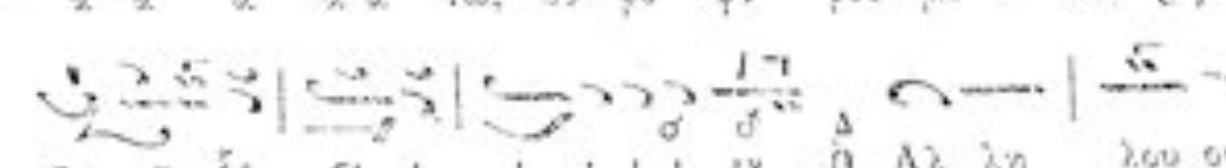
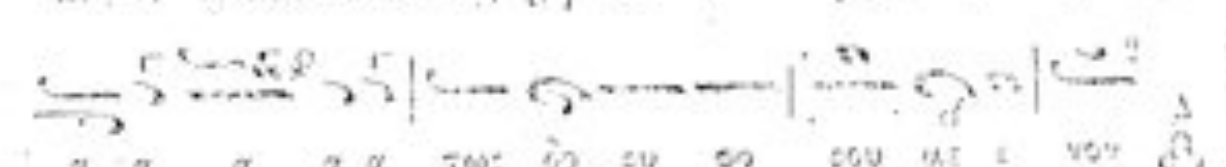
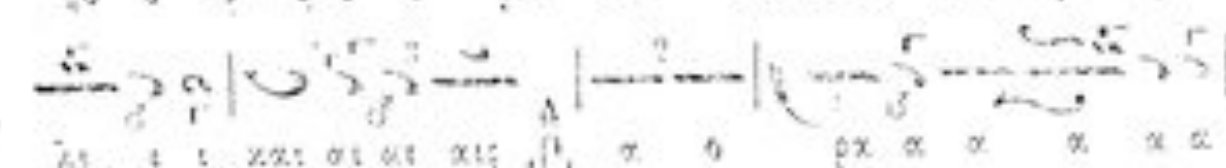
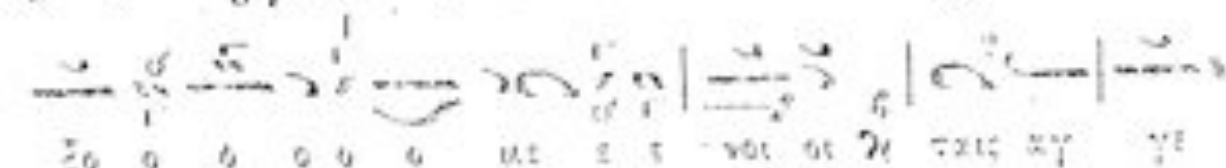
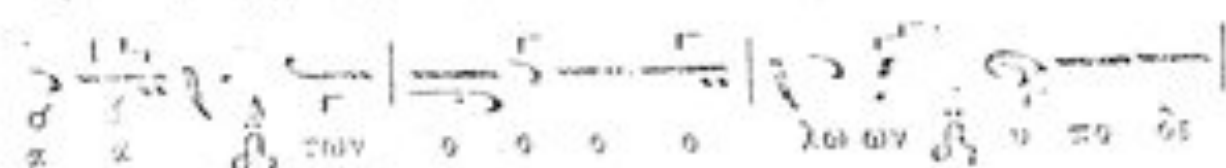
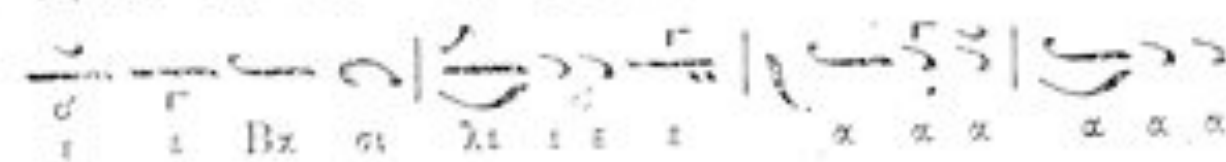
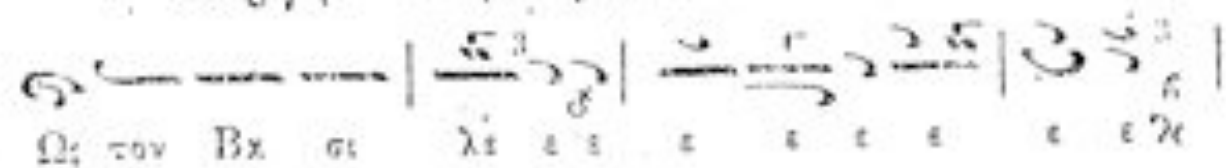
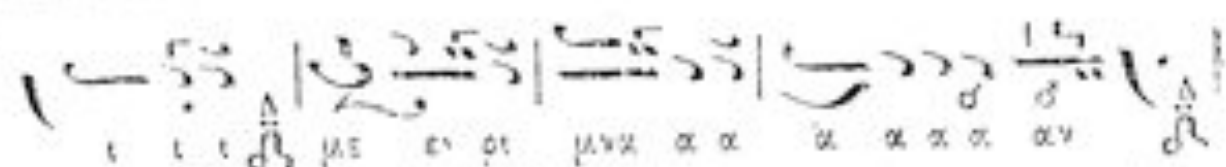
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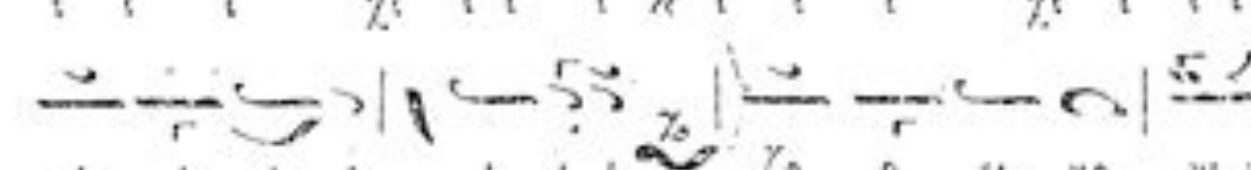
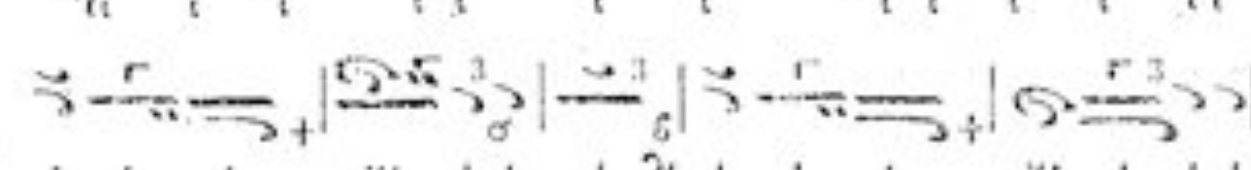
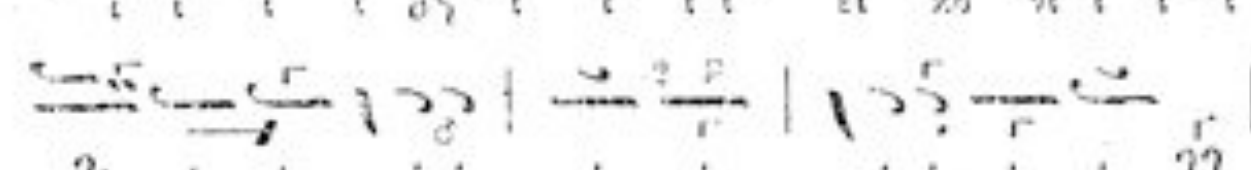
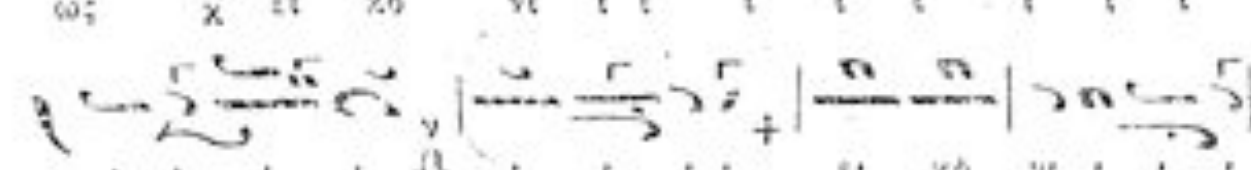
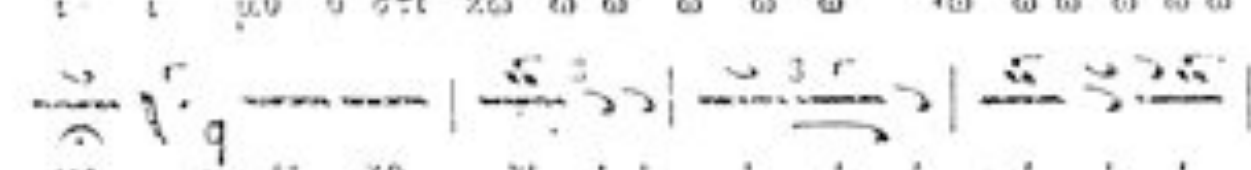
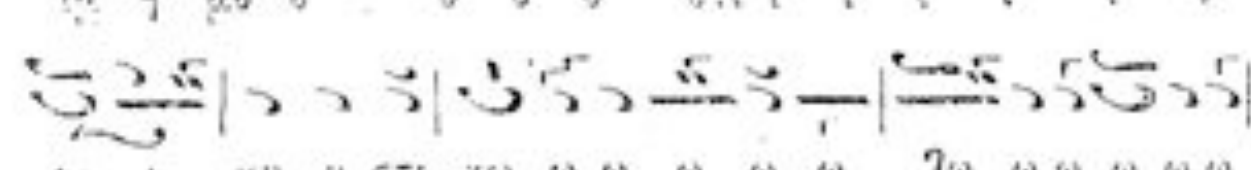
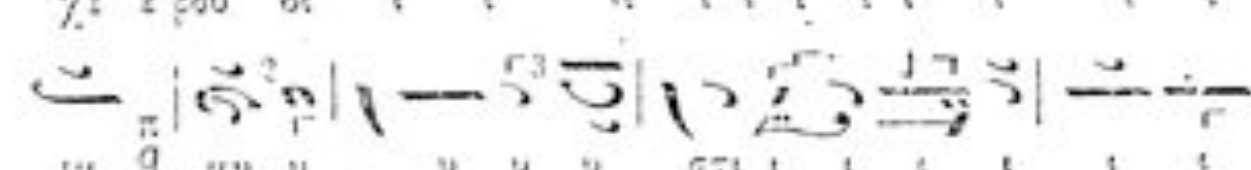
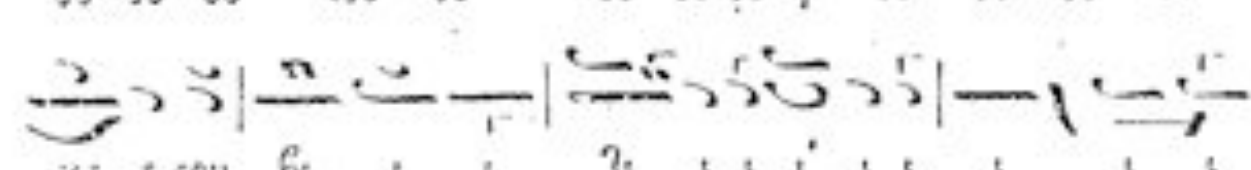
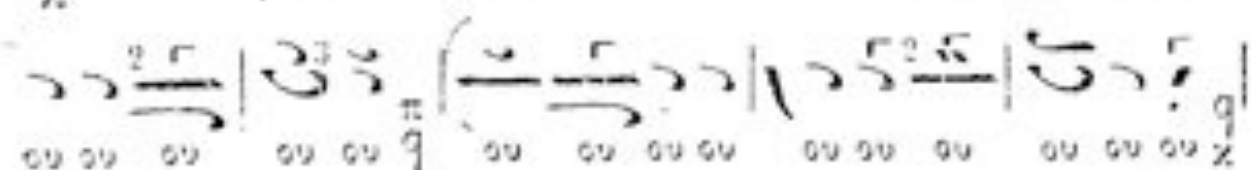
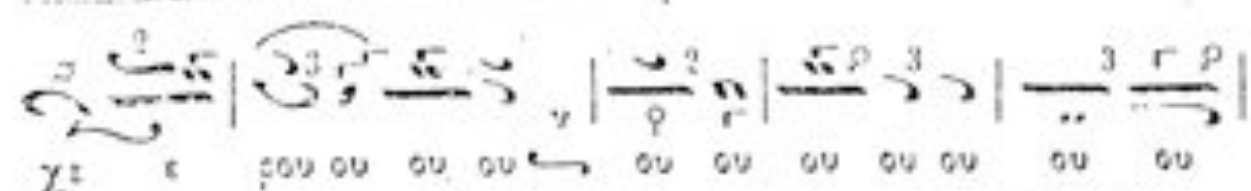
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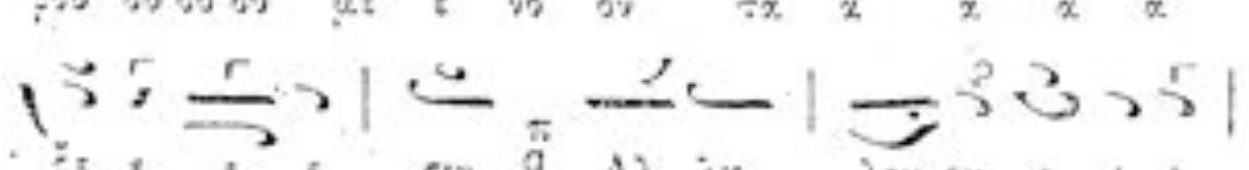
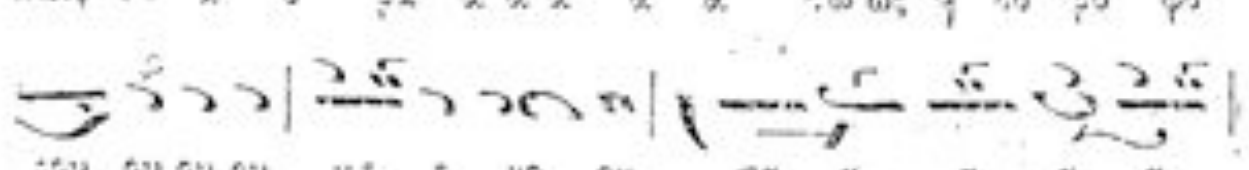
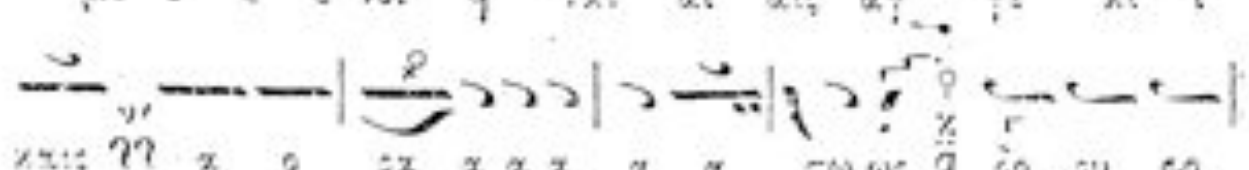
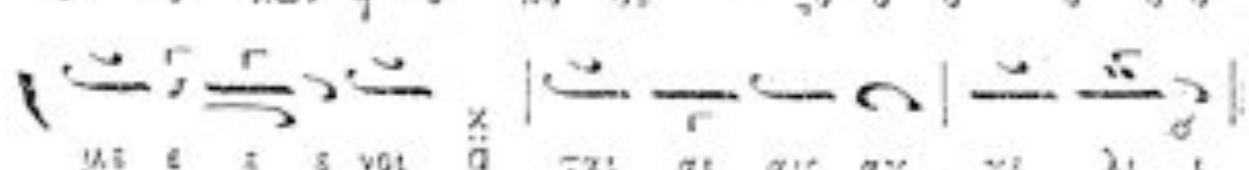
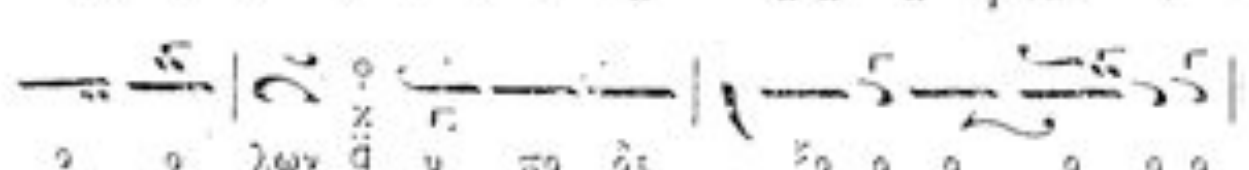
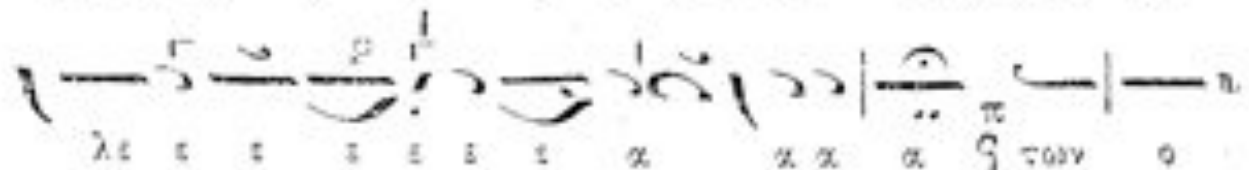
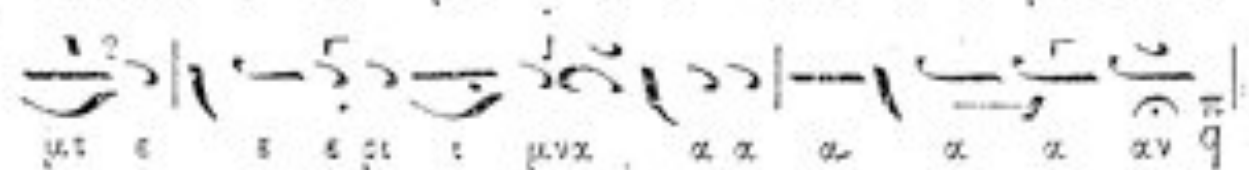
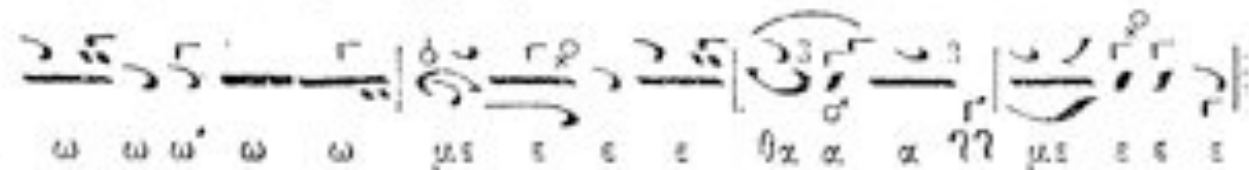
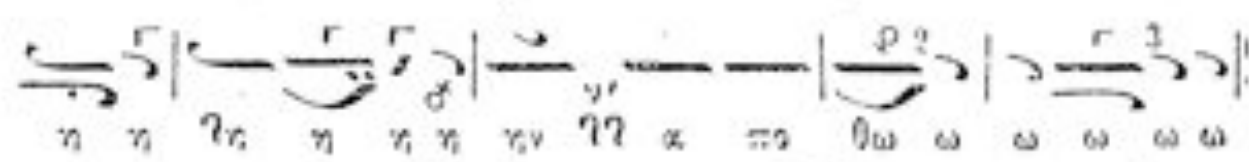
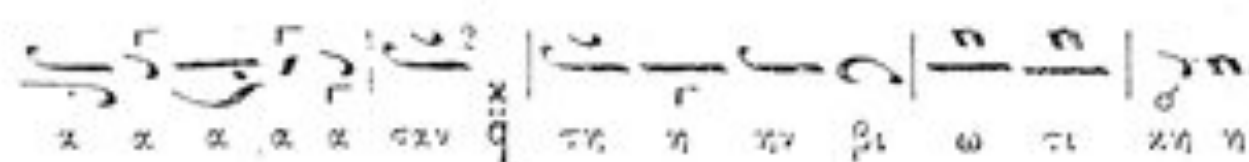
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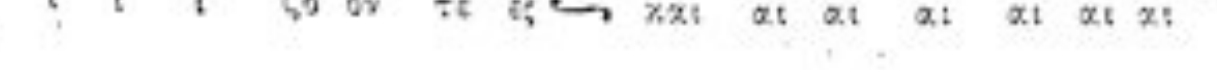
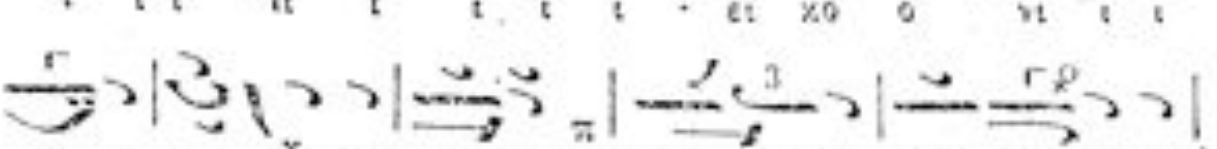
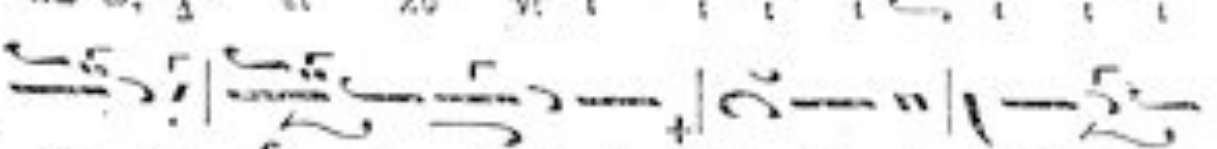
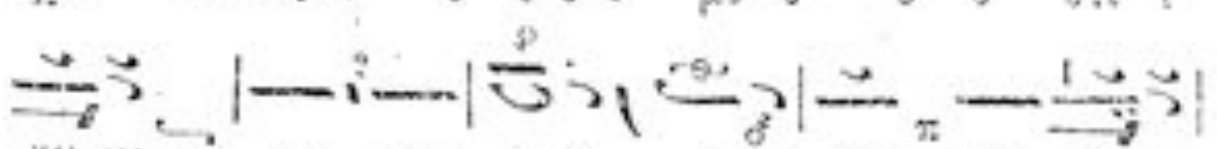
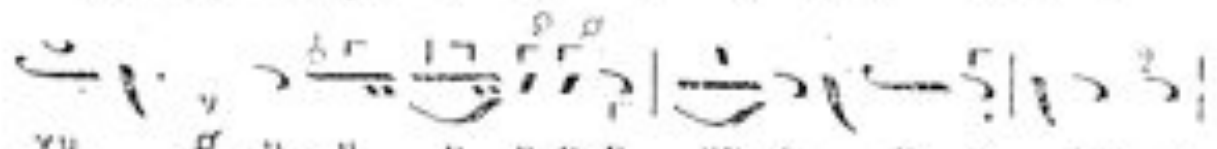
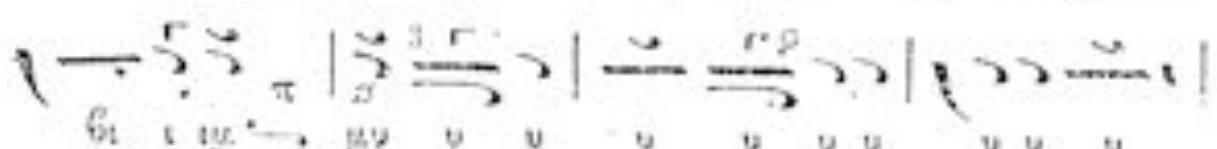
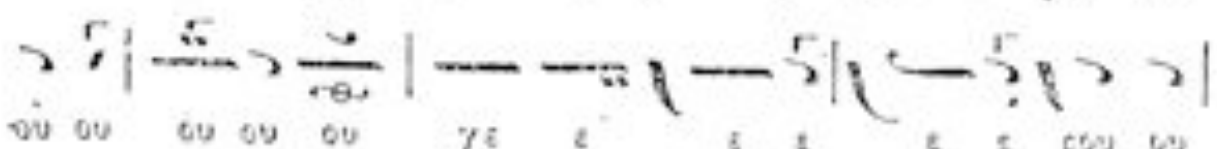
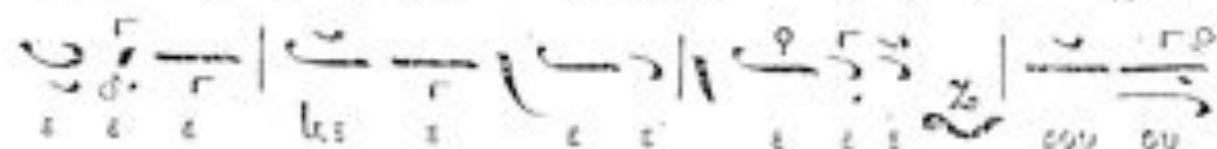
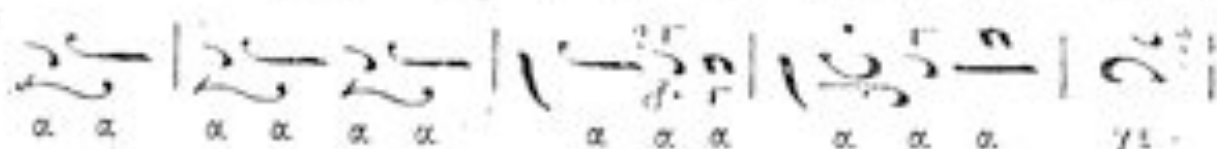
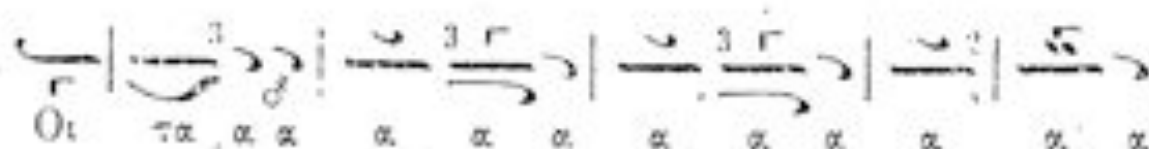
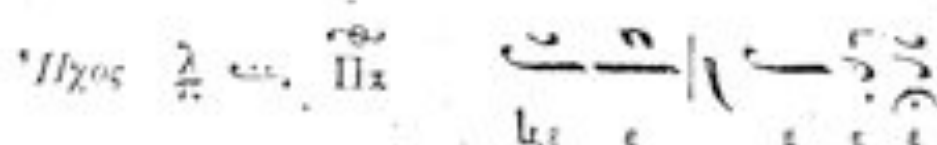
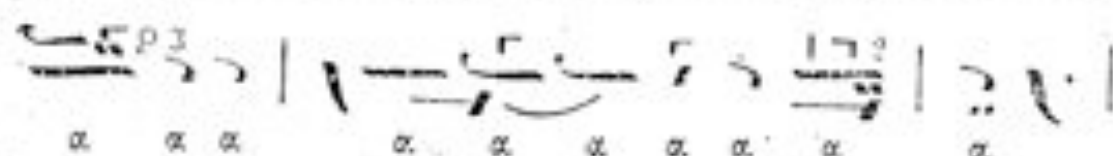
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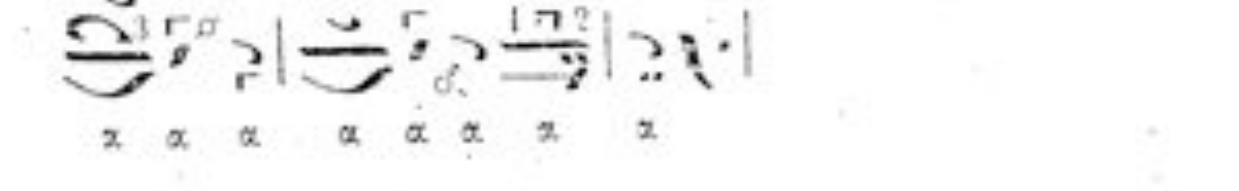
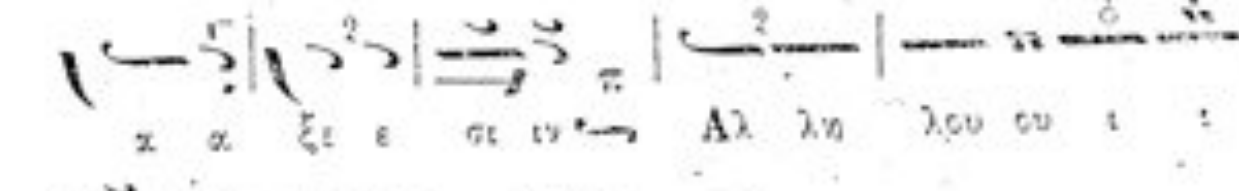
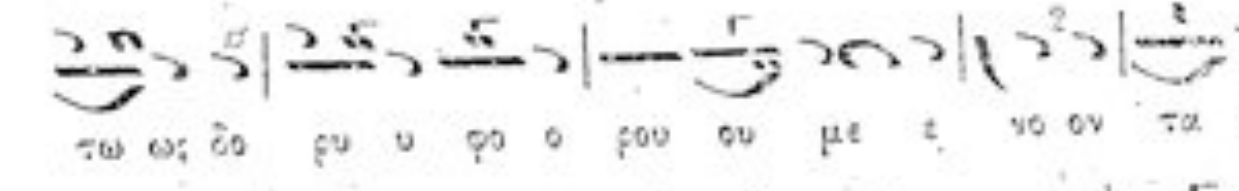
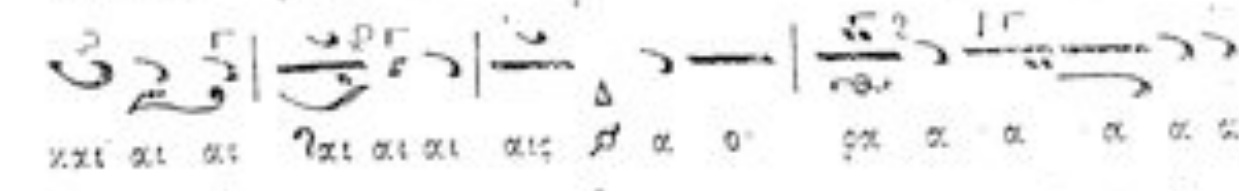
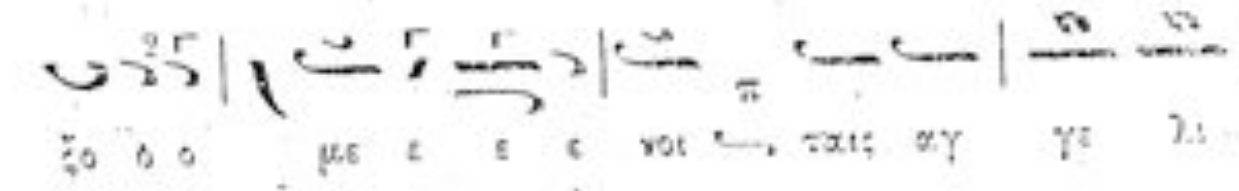
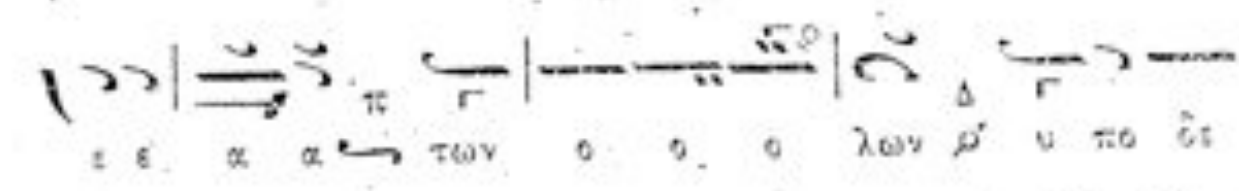
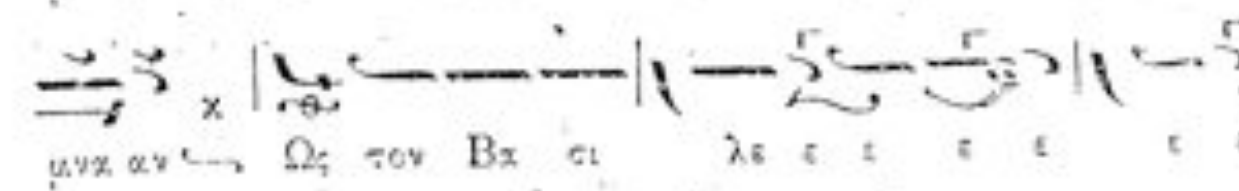
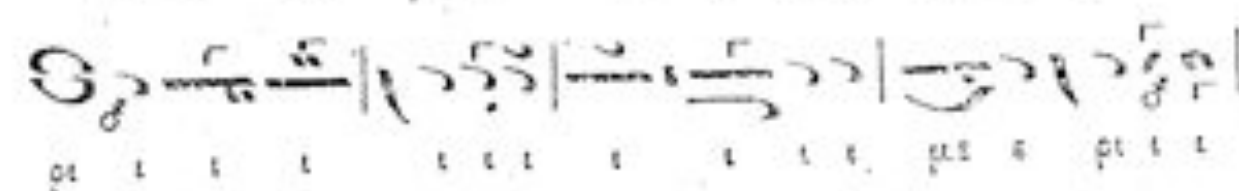
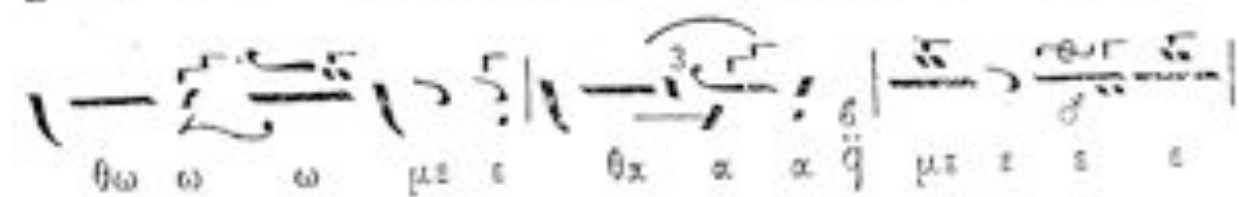
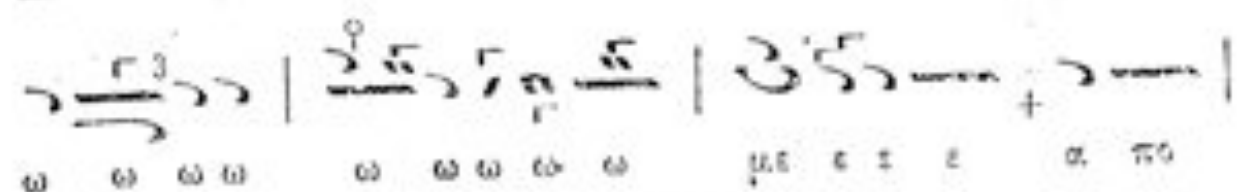


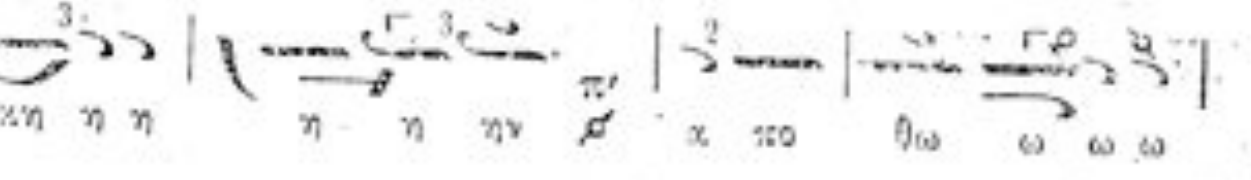
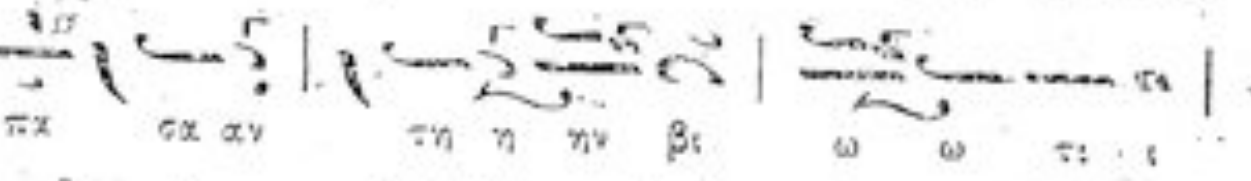
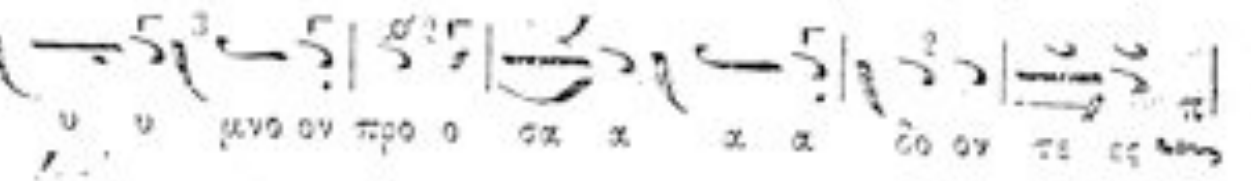
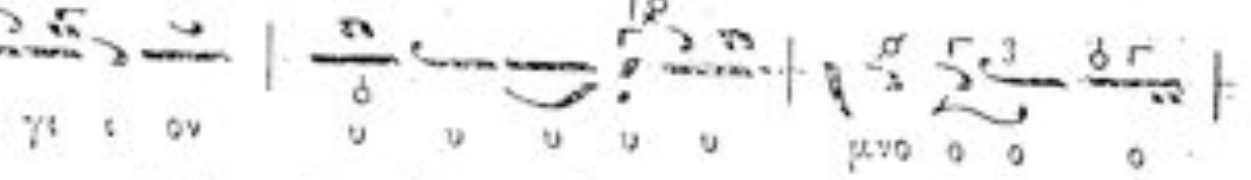
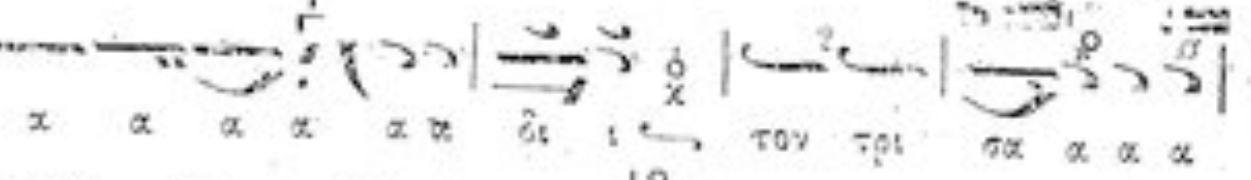
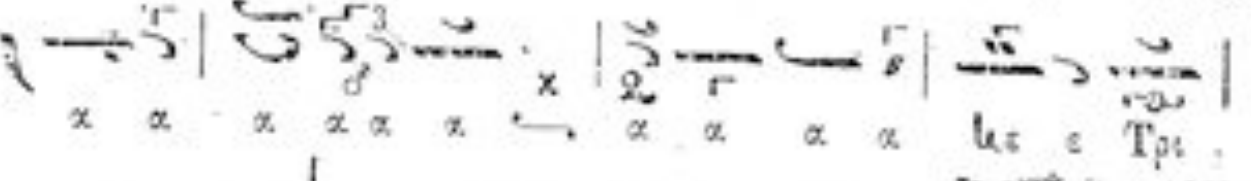
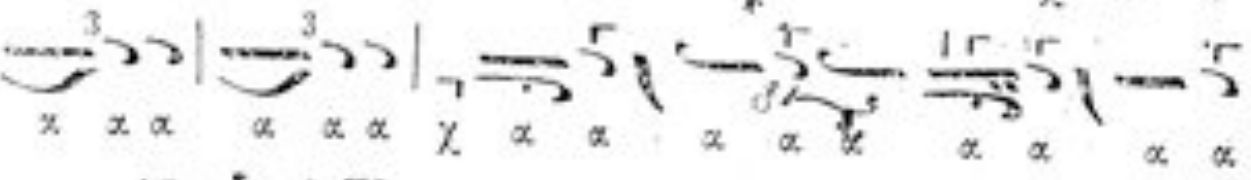
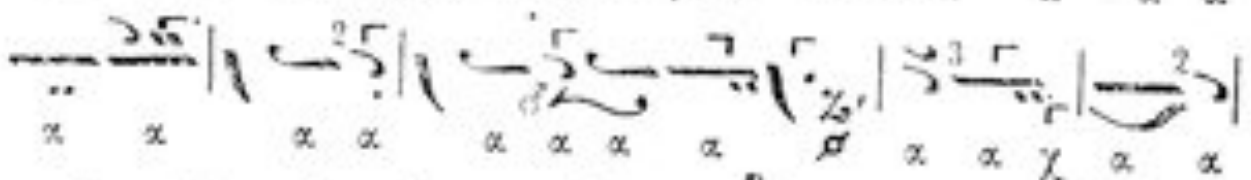
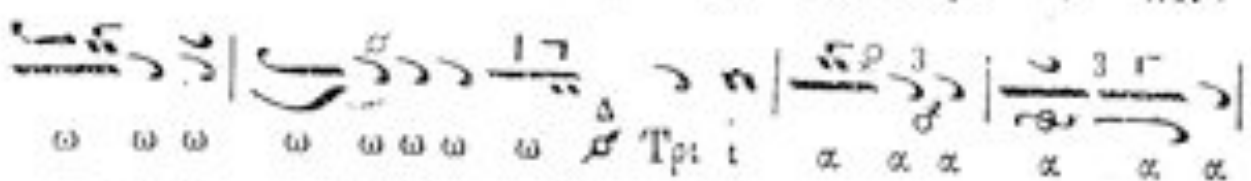
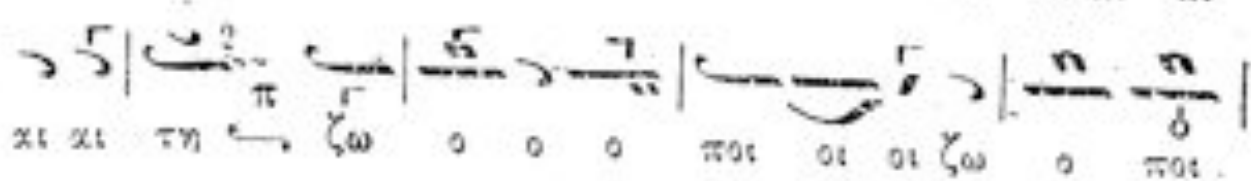
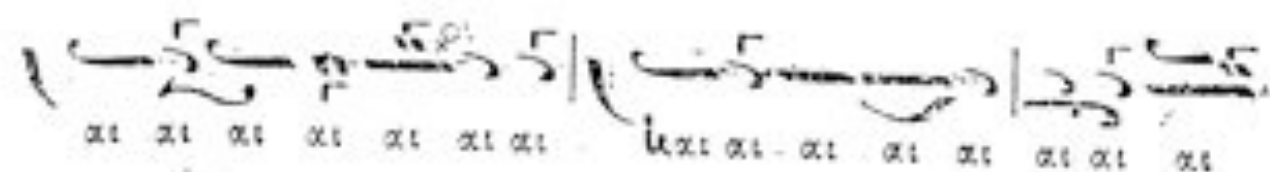


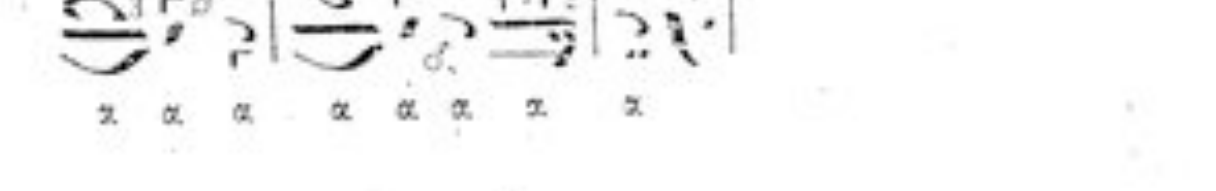
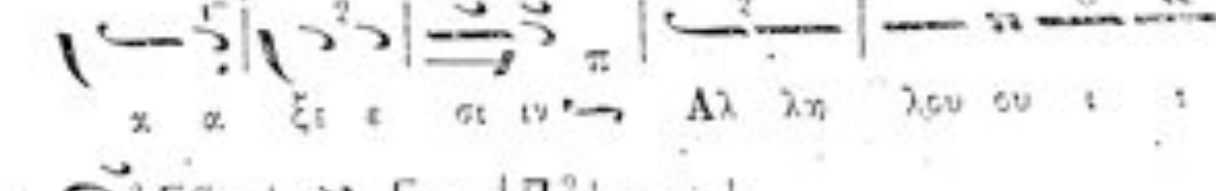
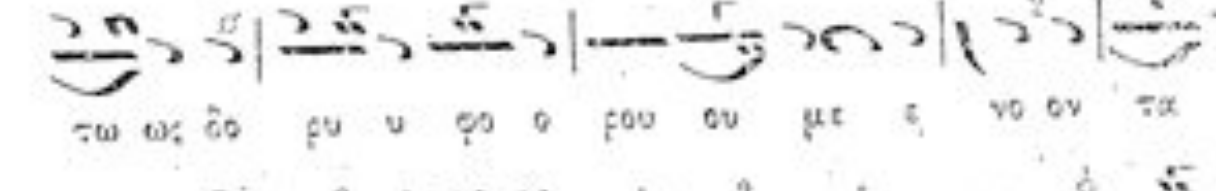
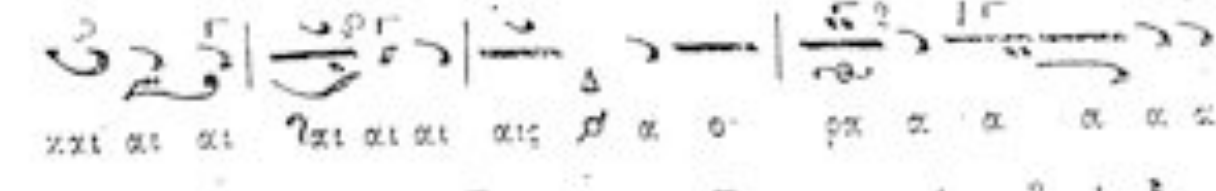
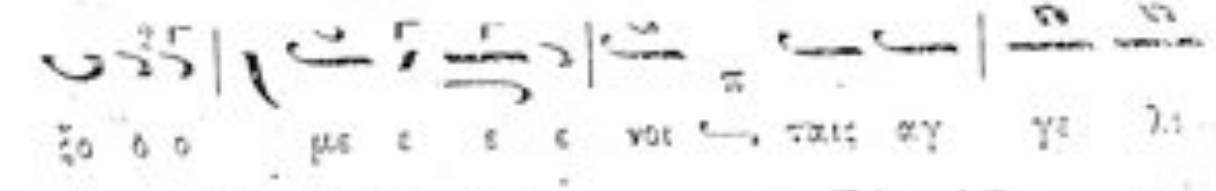
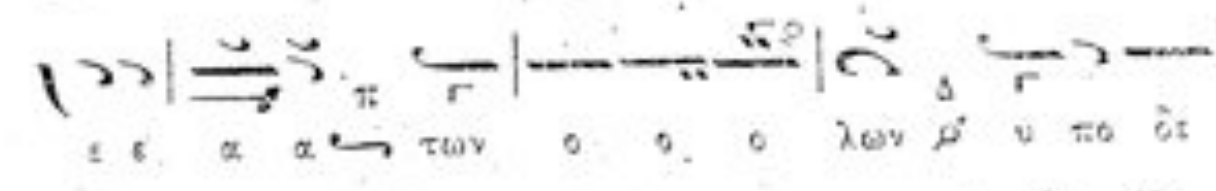
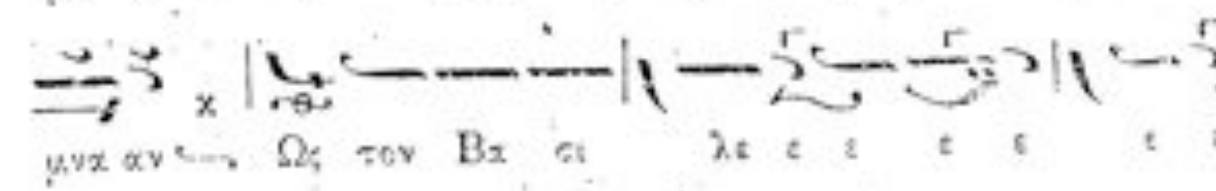
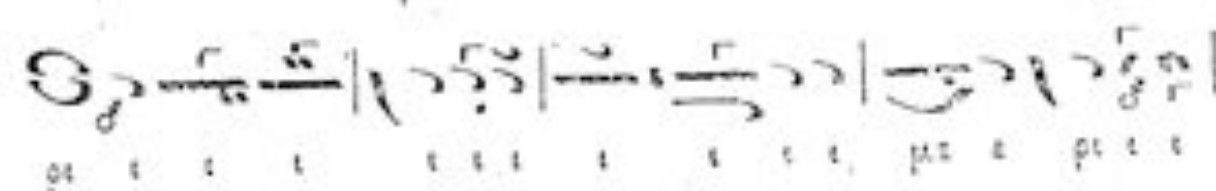
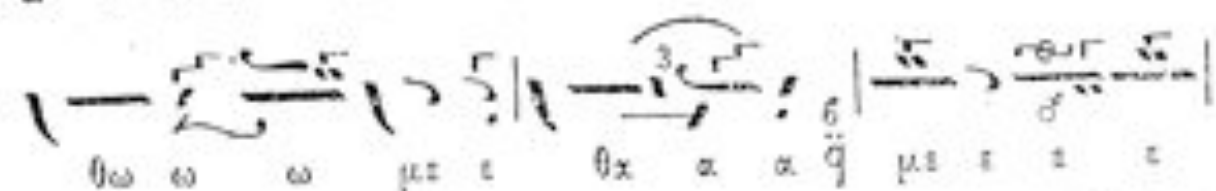
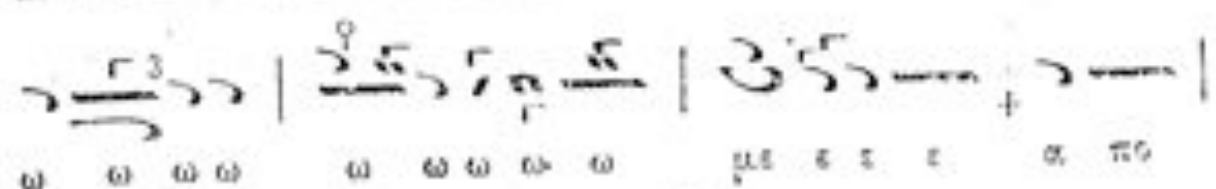


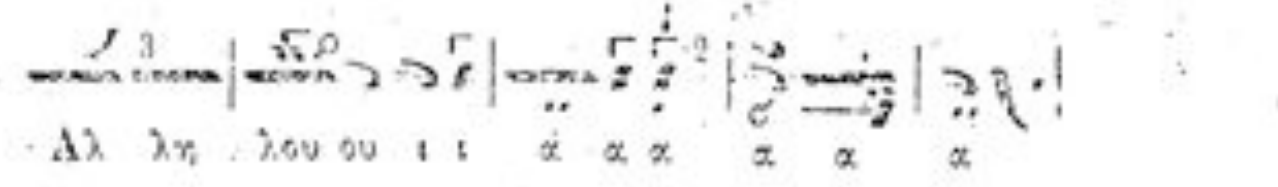
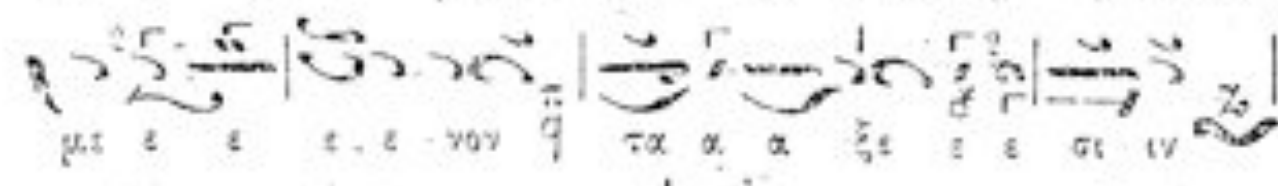
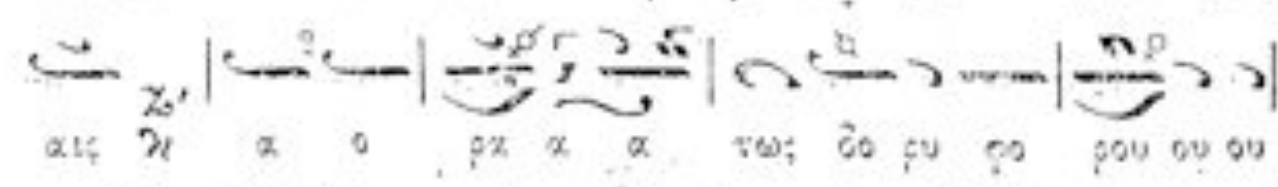
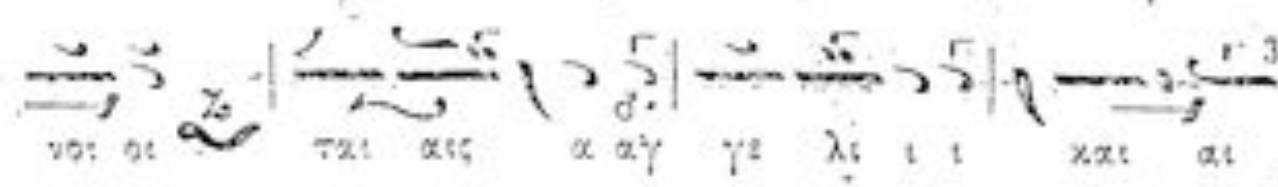
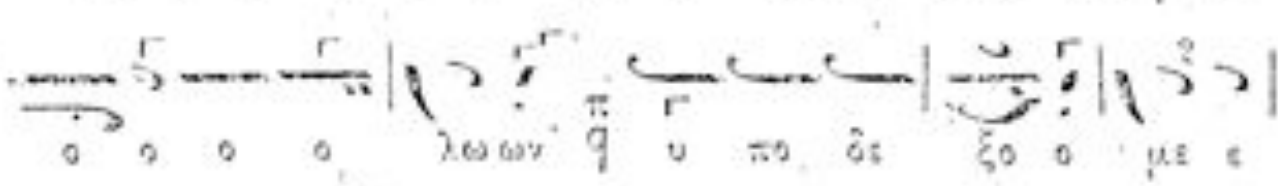
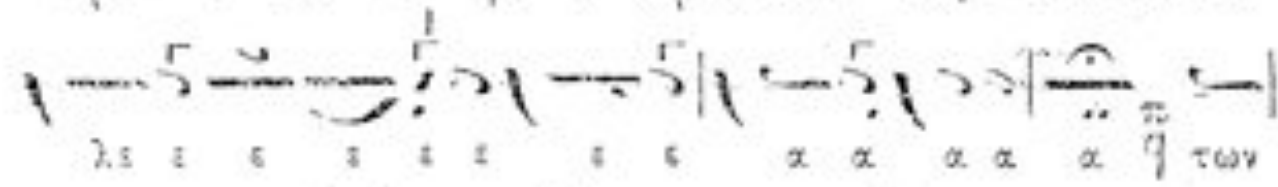
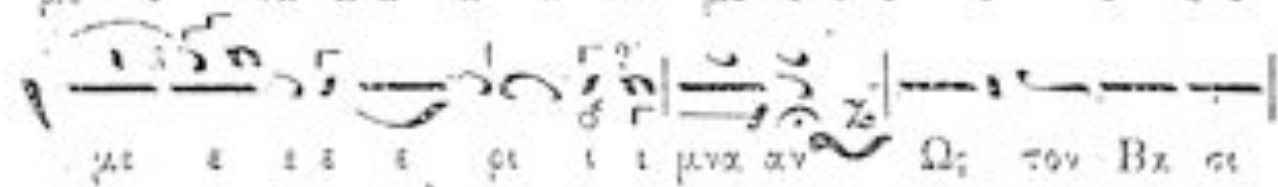
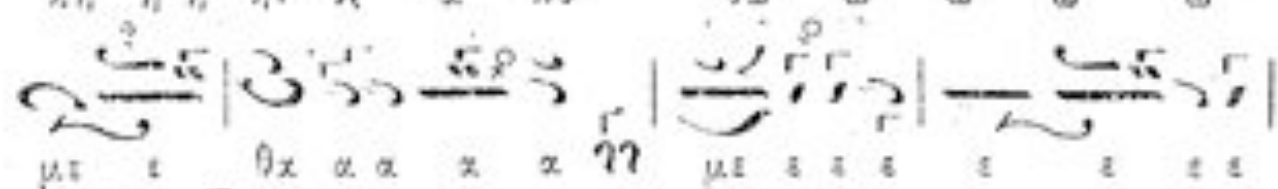
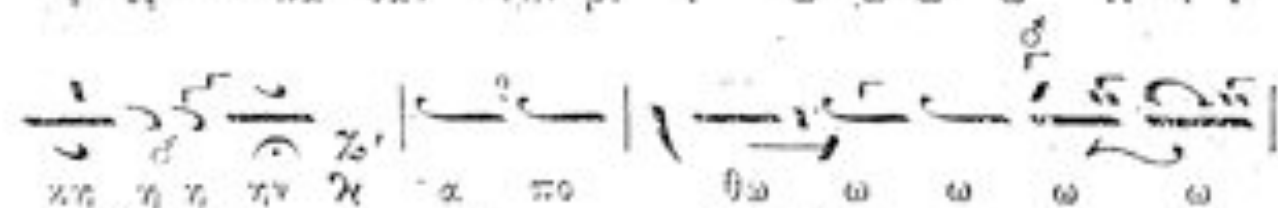
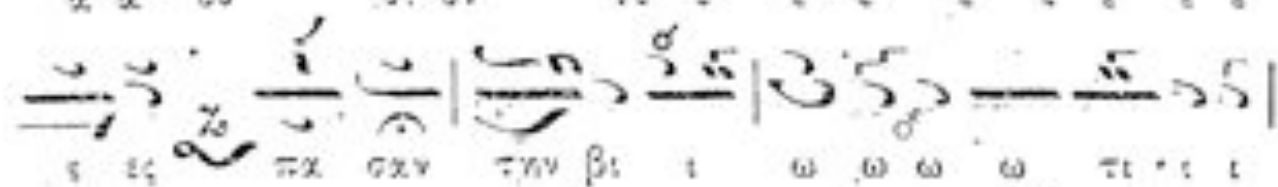
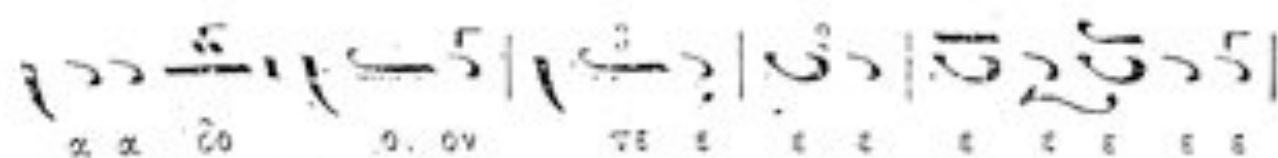


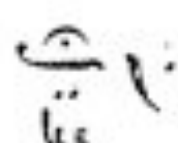


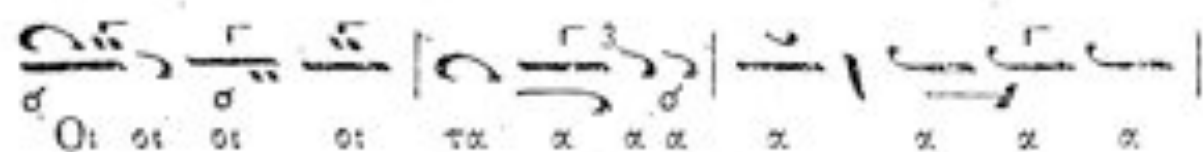


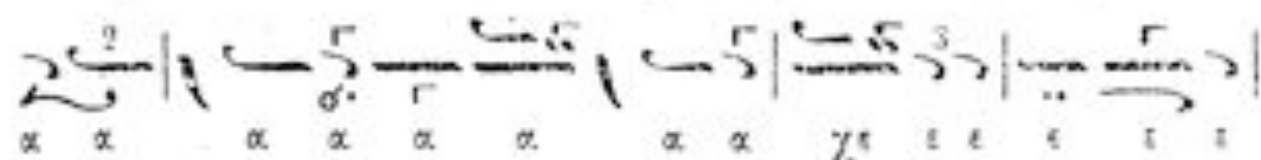


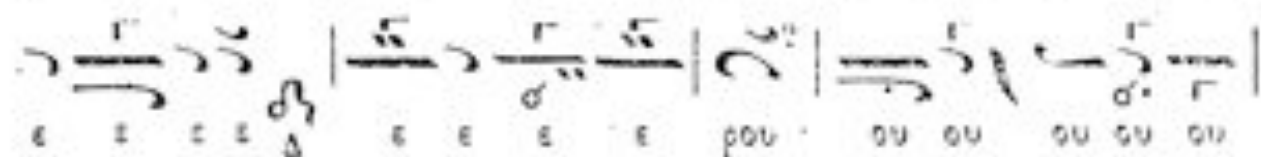


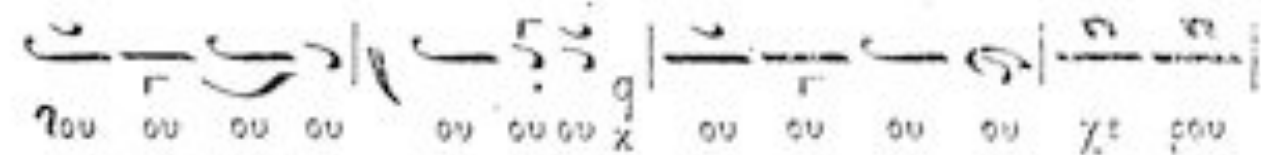


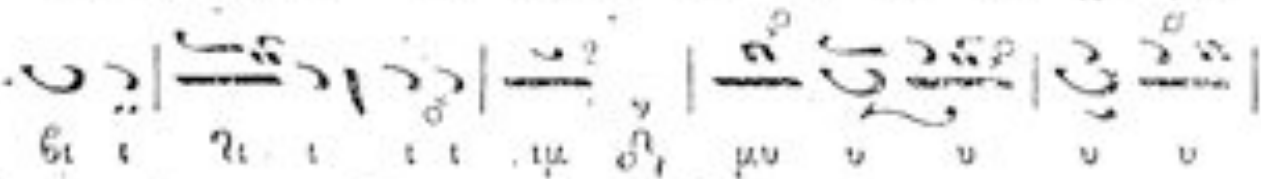
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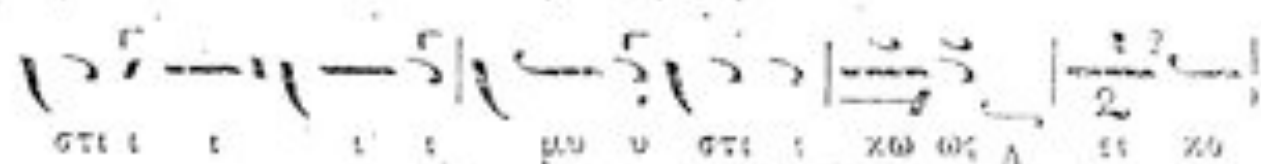

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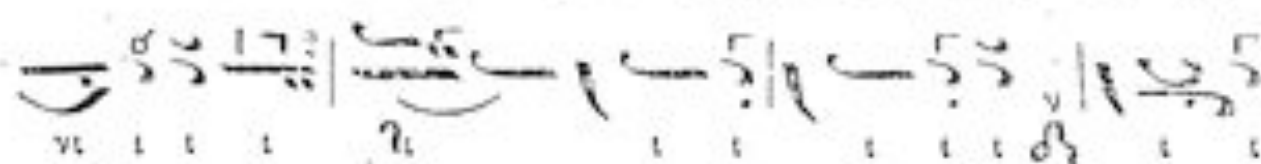

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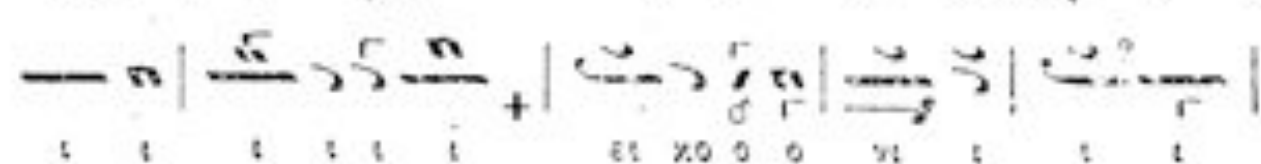

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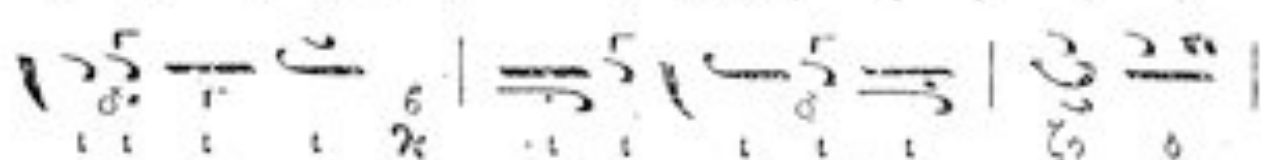

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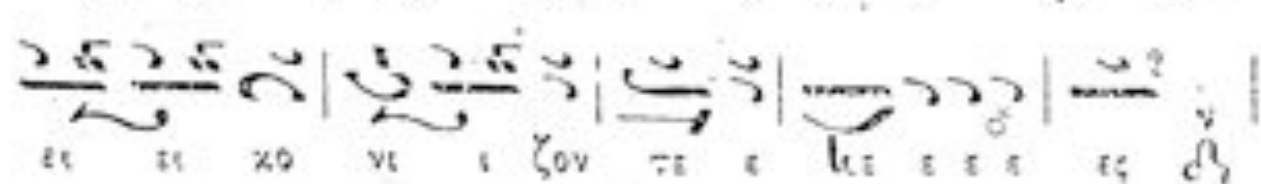

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$\frac{c}{\alpha} \sim \frac{\beta}{\gamma} \sim \frac{\delta}{\epsilon}$

$$\frac{\omega^3}{\omega \omega} | \frac{\omega}{\omega} \frac{\omega}{\omega} \frac{\omega}{\omega} \frac{\omega}{\omega} \frac{\omega}{\omega} - \frac{\omega}{\omega} \frac{\omega}{\omega} \frac{\omega}{\omega} | \frac{\omega^2}{\omega}$$

$\frac{1}{2} \cdot \frac{1}{2} = \frac{1}{4}$

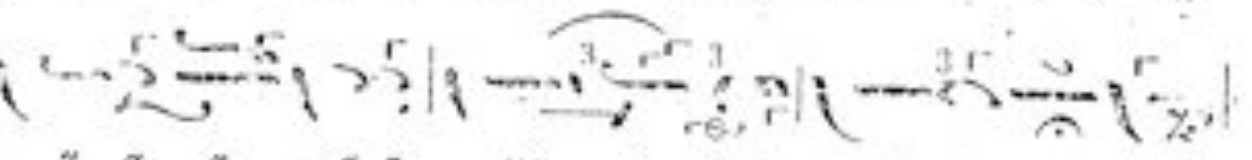
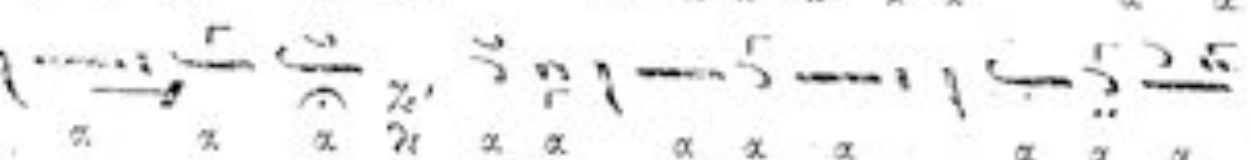
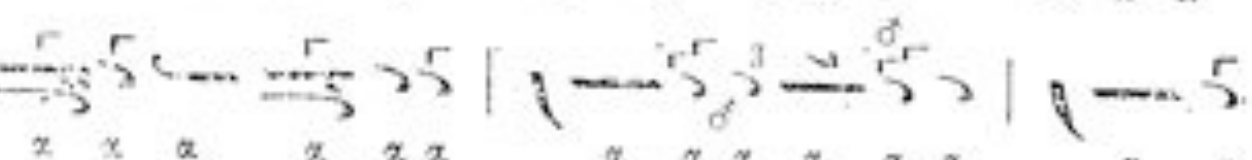
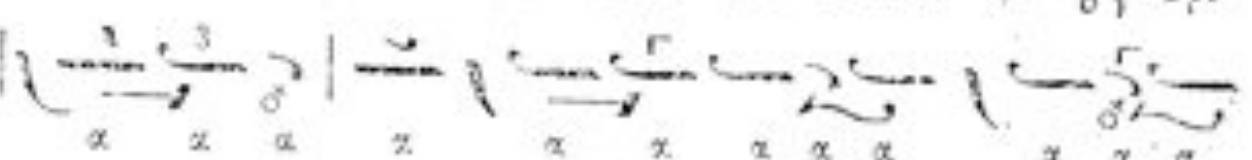
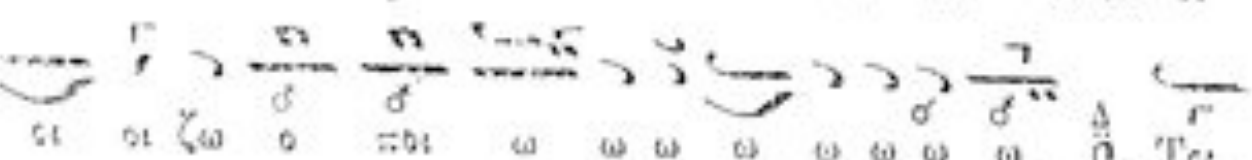
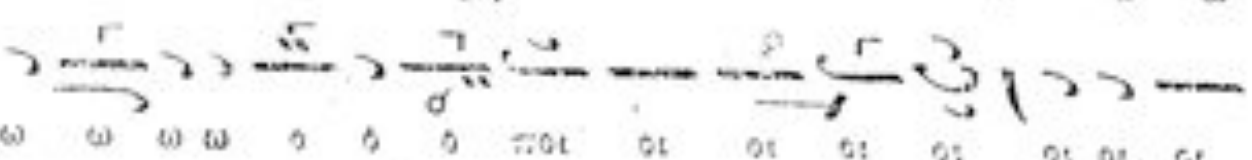
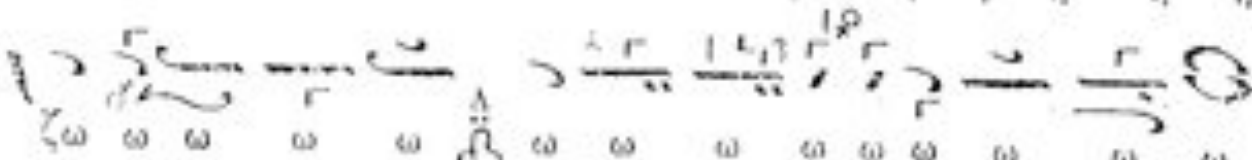
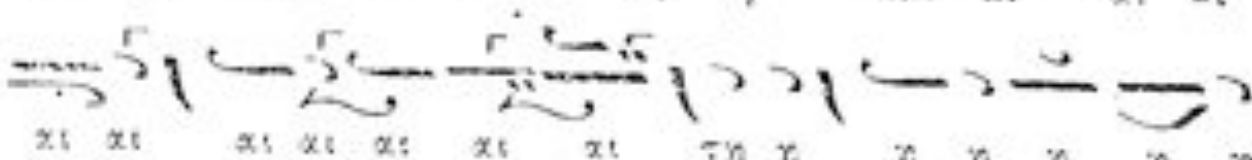
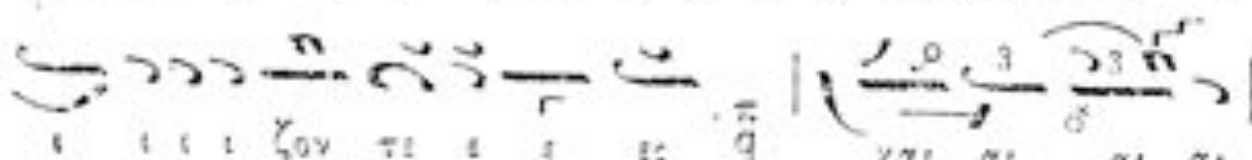
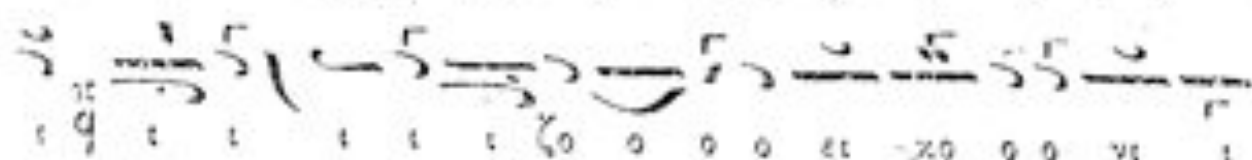
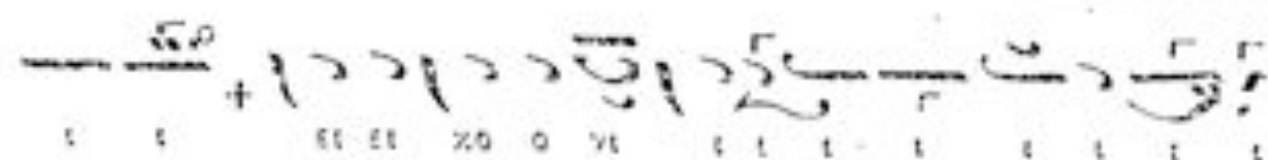
[illegible]

$\frac{1}{\mu} \frac{\partial^2 u}{\partial x^2} = \frac{1}{\mu} \frac{\partial^2 v}{\partial x^2}$

[illegible][illegible]

$\frac{1}{\sqrt{\pi}} \int_{-\infty}^{\infty} e^{-x^2} dx = 1$

$$\frac{1}{\gamma_0} \left(\frac{\gamma_0}{\lambda_1} + \frac{\gamma_0}{\lambda_2} + \dots + \frac{\gamma_0}{\lambda_n} \right) = \frac{1}{\gamma_0} \left(\frac{\gamma_0}{\lambda_1} + \frac{\gamma_0}{\lambda_2} + \dots + \frac{\gamma_0}{\lambda_n} \right)$$



$\frac{1}{\alpha} \cdot \frac{1}{\alpha} = \frac{1}{\alpha^2}$

[illegible]

$\gamma \xrightarrow{\alpha} \gamma \quad \gamma \xrightarrow{\alpha} \gamma \quad \gamma \xrightarrow{\alpha} \gamma \quad \gamma \xrightarrow{\alpha} \gamma \quad \gamma \xrightarrow{\alpha} \gamma$

$\alpha \quad \alpha \quad \alpha \quad \alpha \quad k_1 \quad e \quad T_{\rho 1} \quad \alpha \quad \alpha \quad \alpha \quad \alpha \quad \alpha \quad \alpha$

$\frac{1}{\sqrt{x}} = x^{-\frac{1}{2}}$

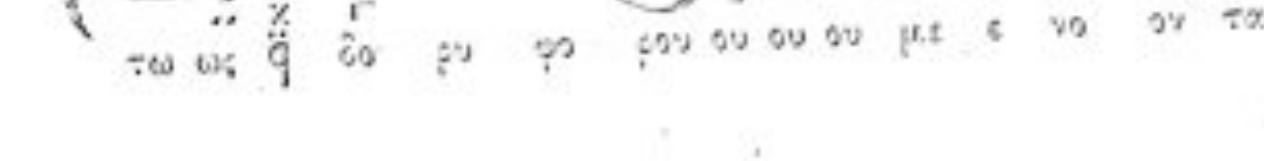
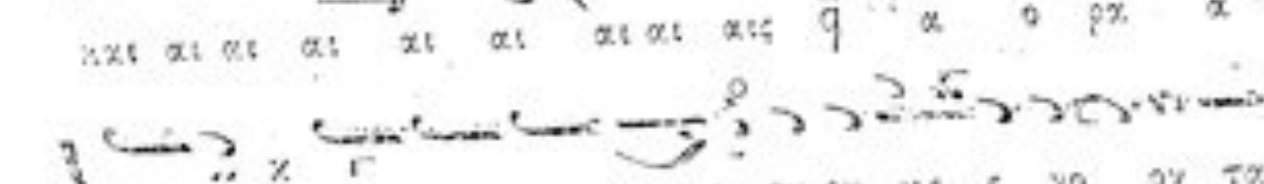
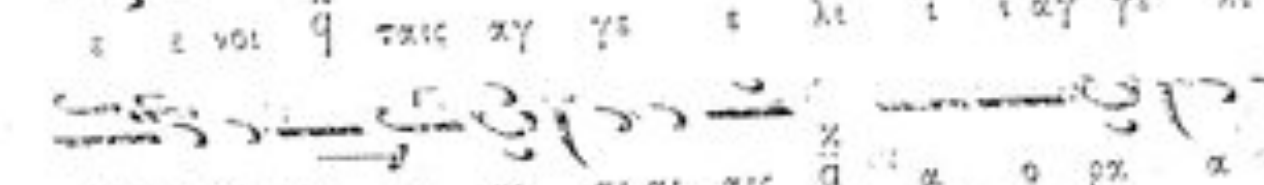
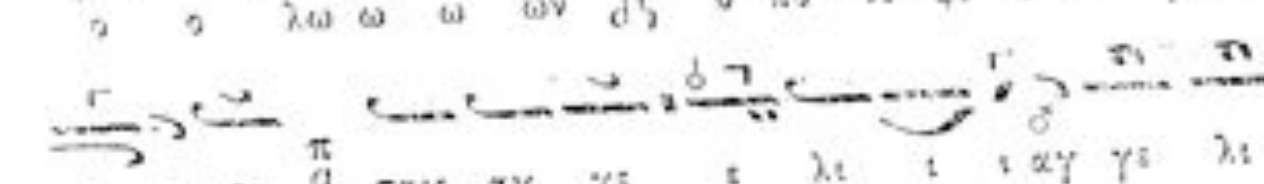
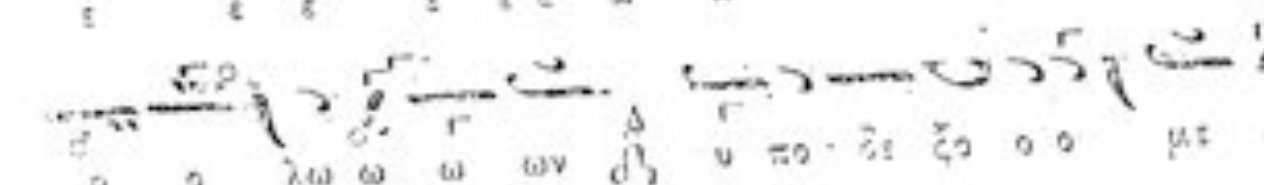
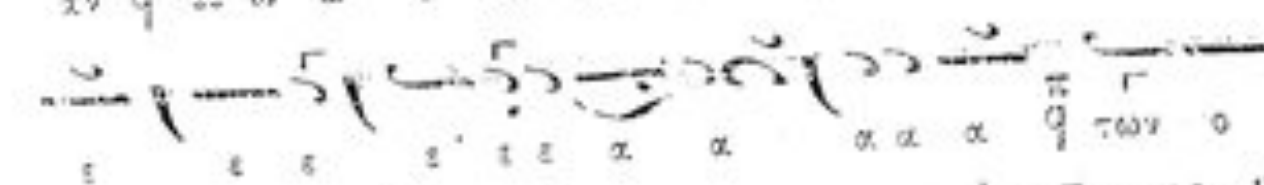
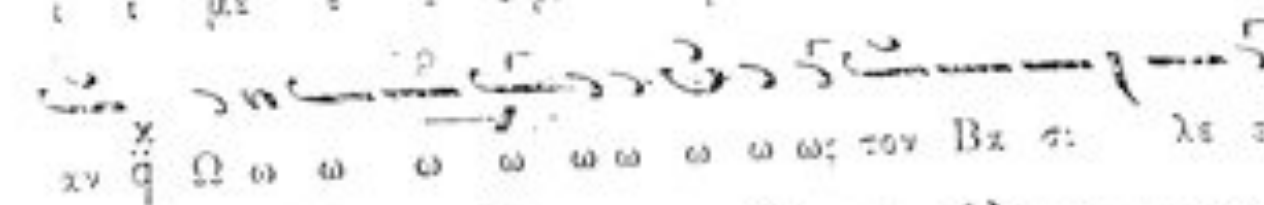
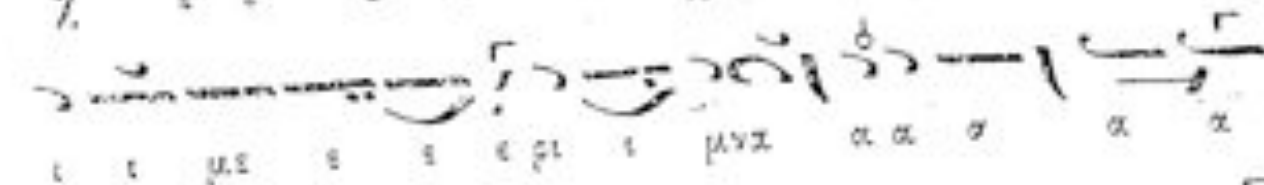
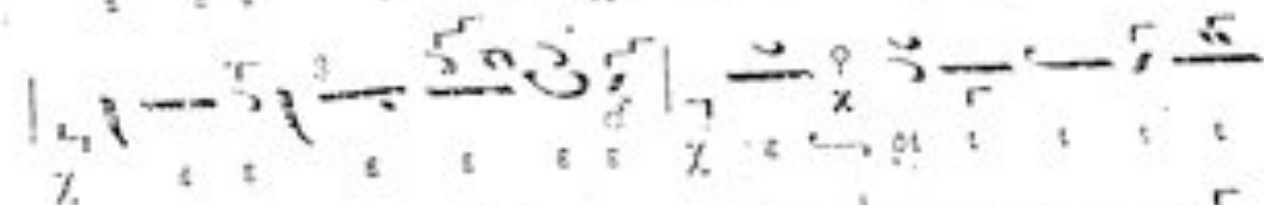
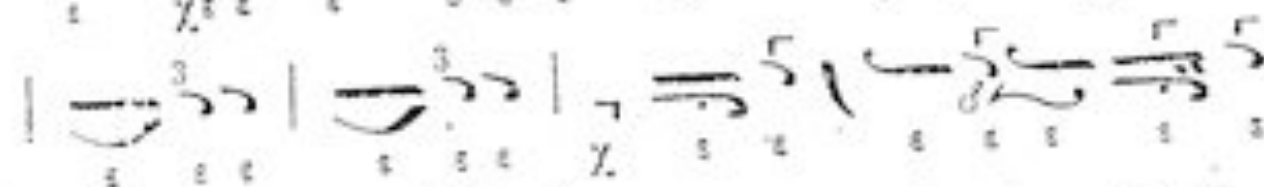
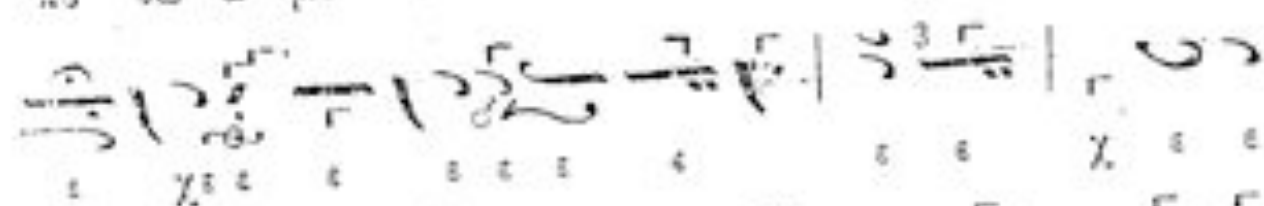
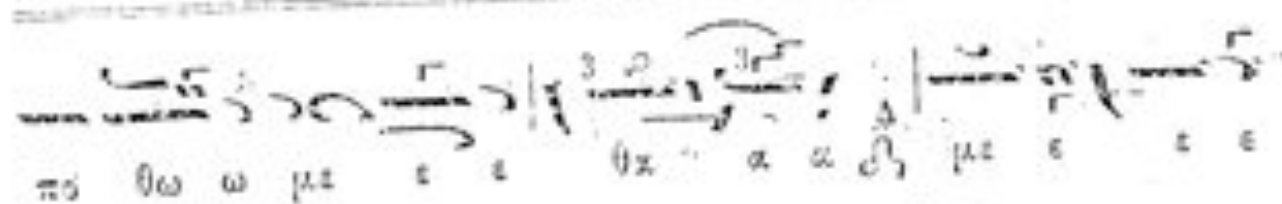
$$\frac{r_0}{\sqrt{\pi}} \left(\frac{r_0}{\sqrt{\pi}} - r_1 \right) = \frac{1}{\sqrt{\pi}} \left(\frac{r_0}{\sqrt{\pi}} - r_1 \right)$$

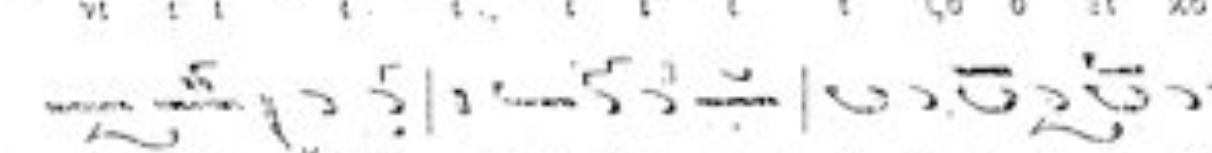
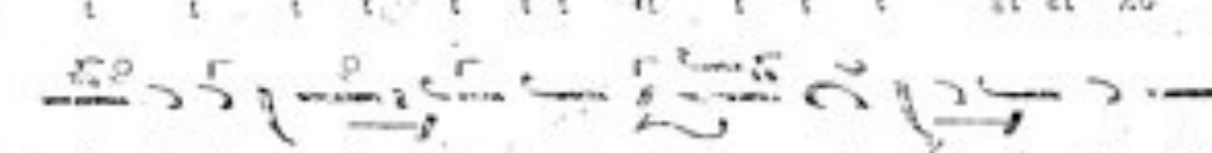
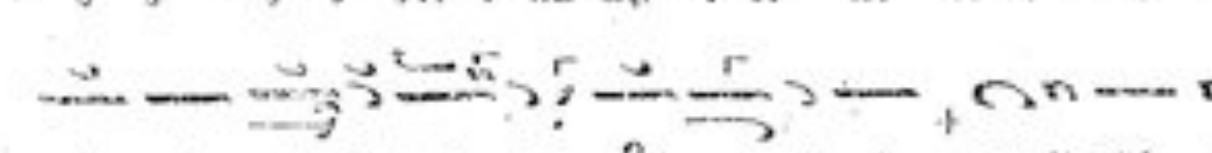
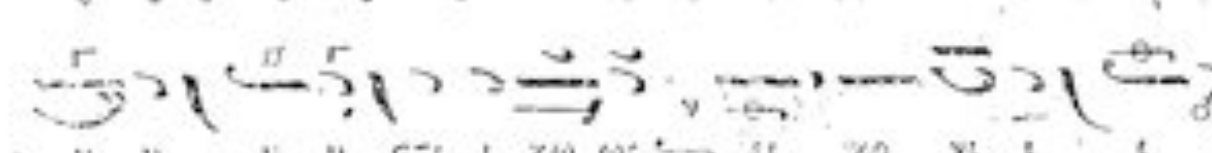
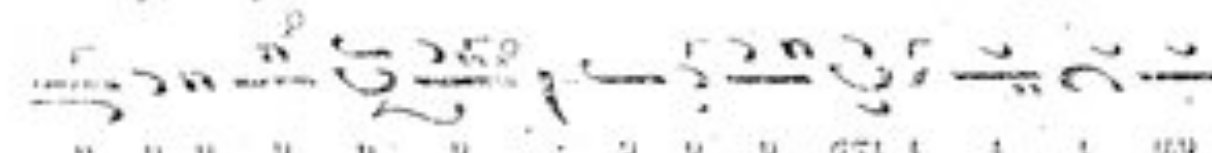
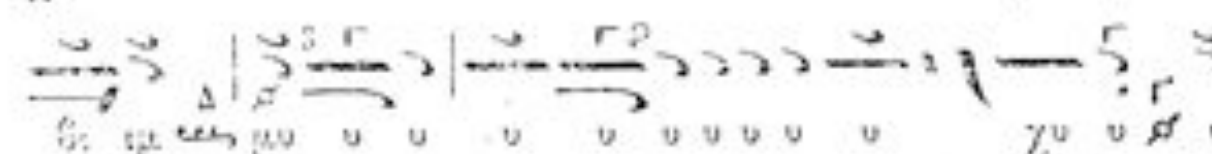
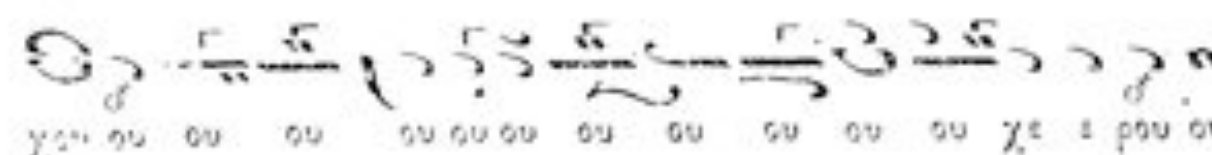
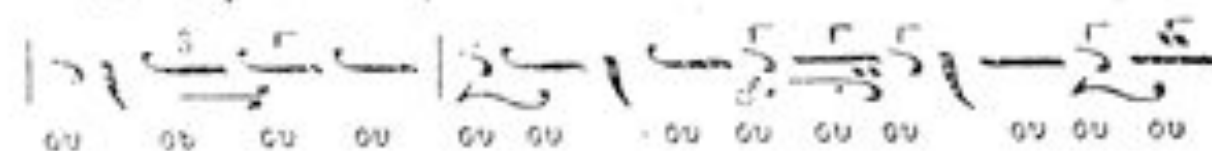
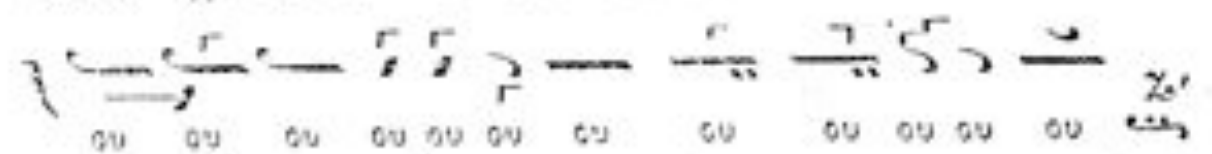
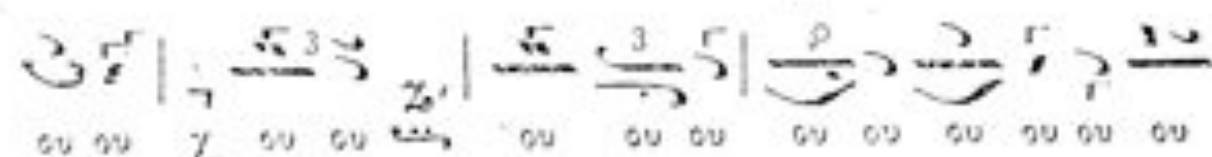
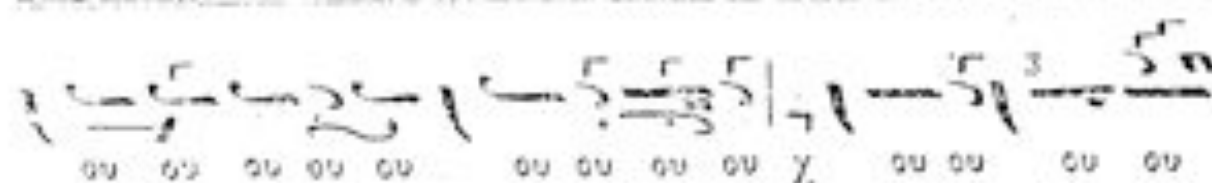
[Handwritten musical notation]

[illegible][illegible]

$\frac{1}{x} - \frac{1}{y} = \frac{y-x}{xy}$

$$2 - \frac{1}{2} \left(\frac{1}{2} + \frac{1}{2} \right) = \frac{1}{2}$$
[illegible]





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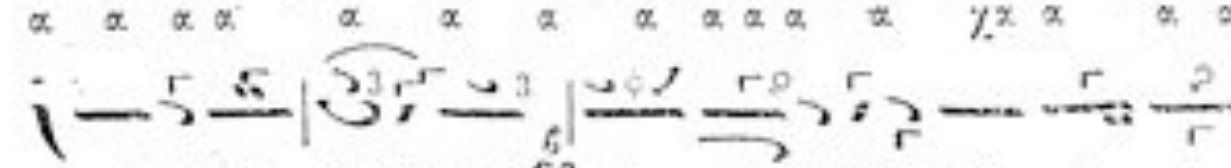
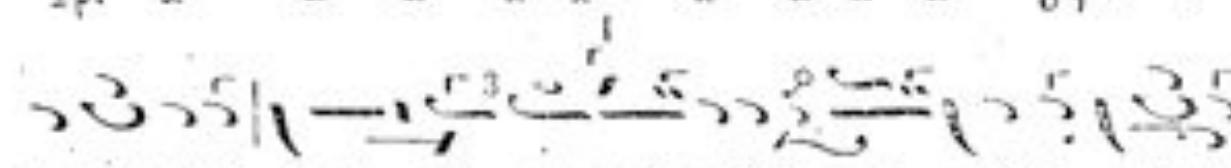
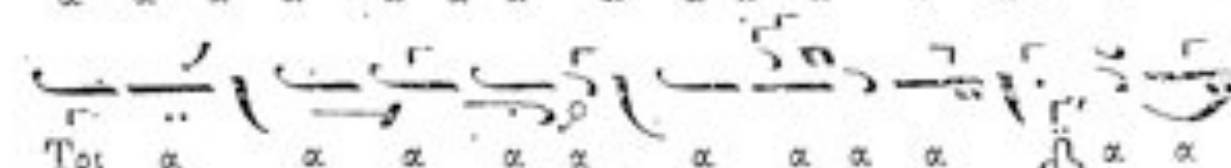
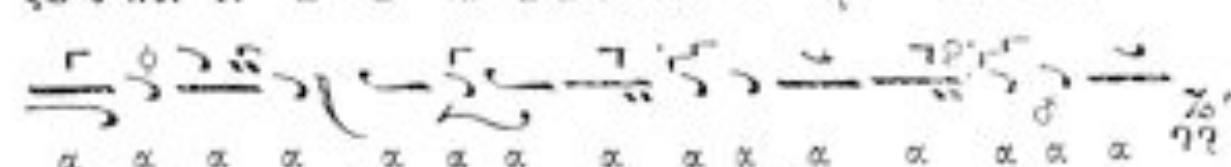
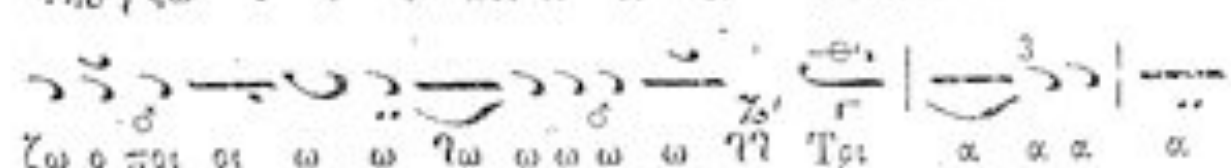
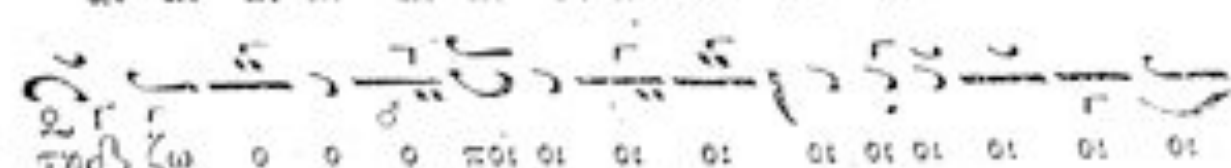
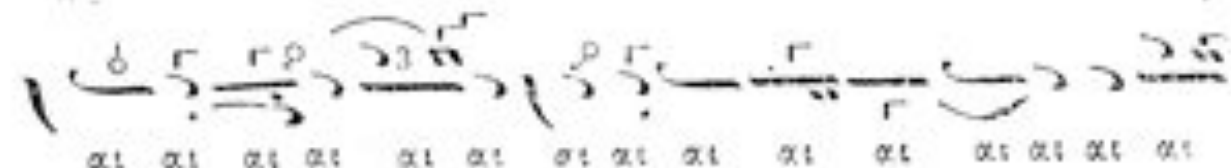
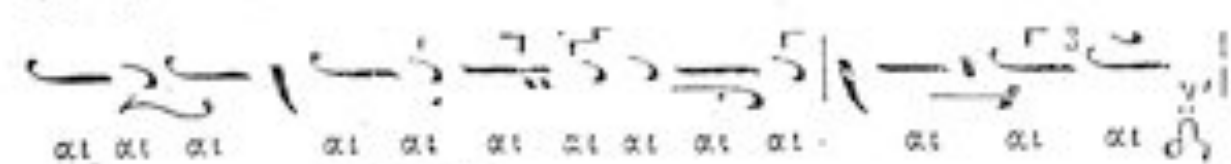
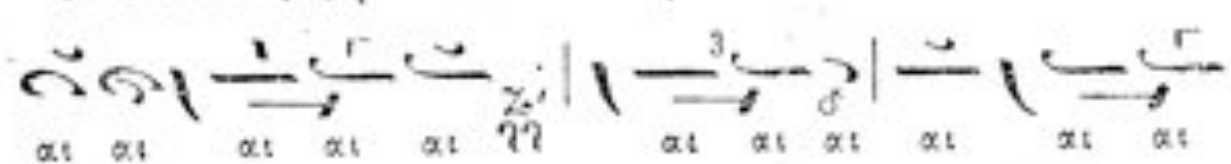
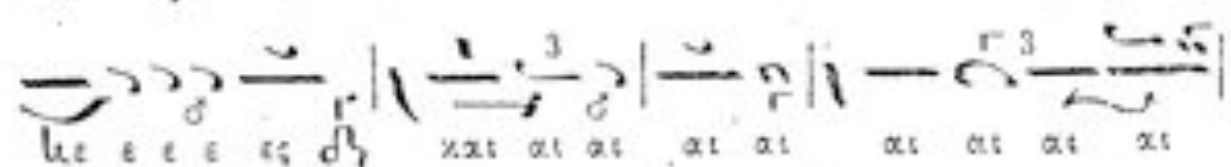
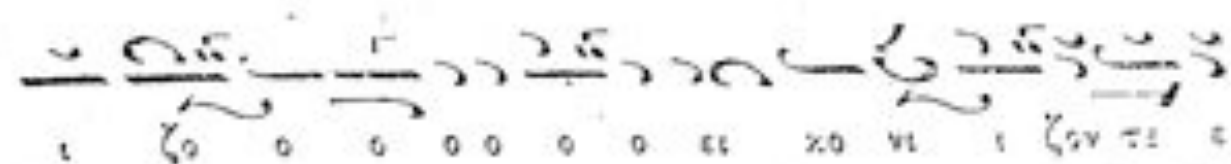
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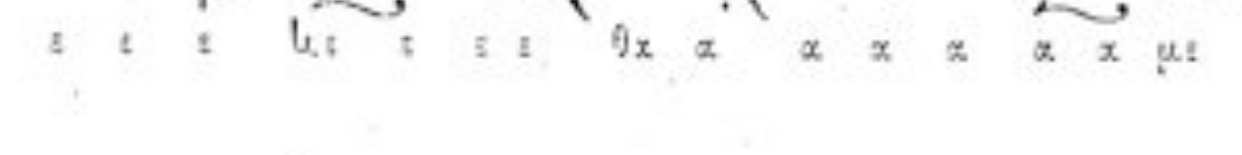
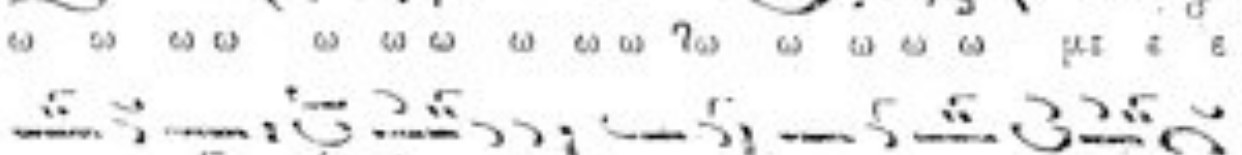
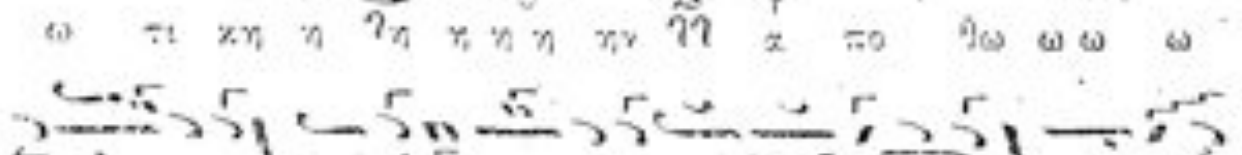
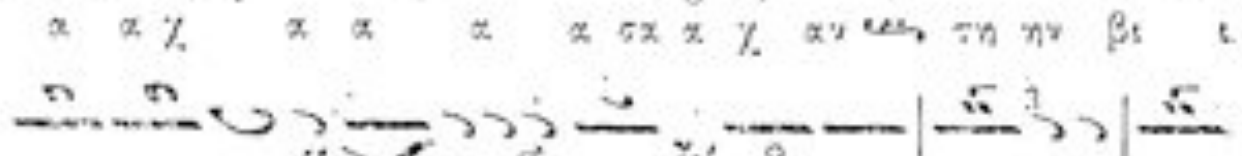
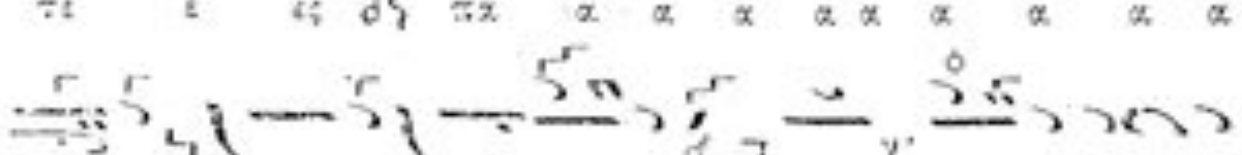
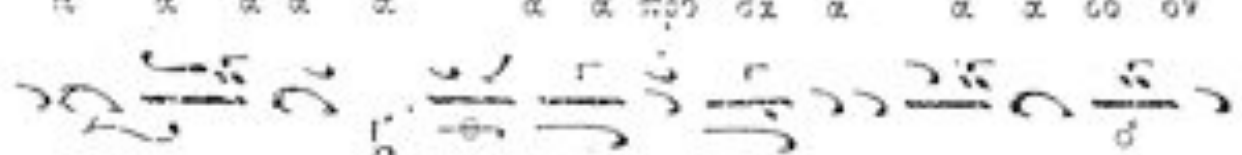
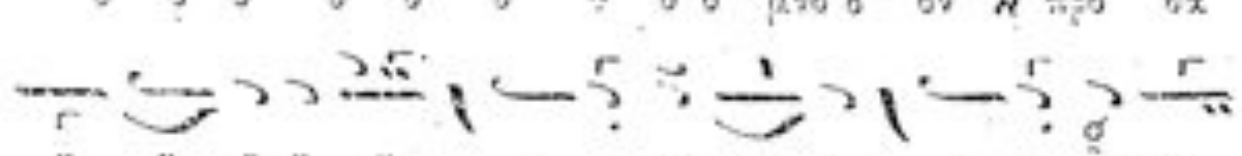
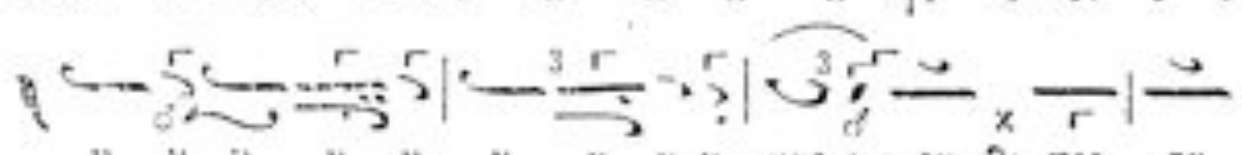
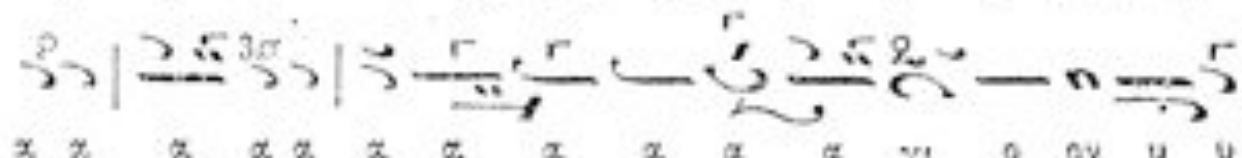
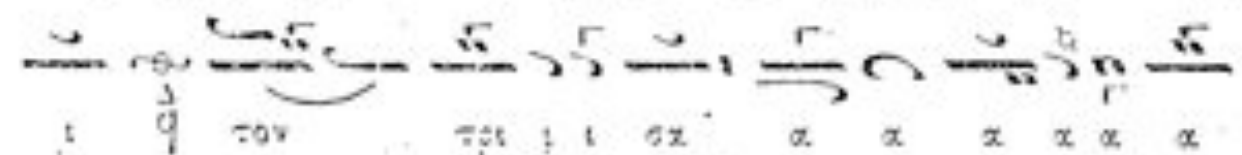
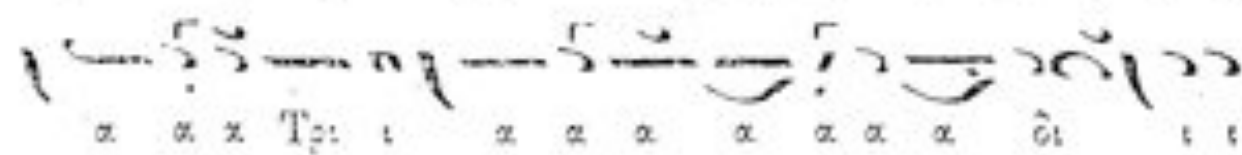
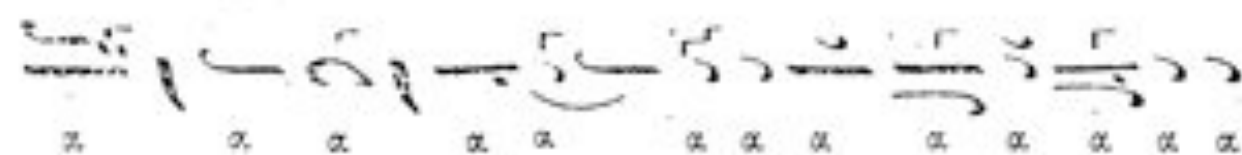
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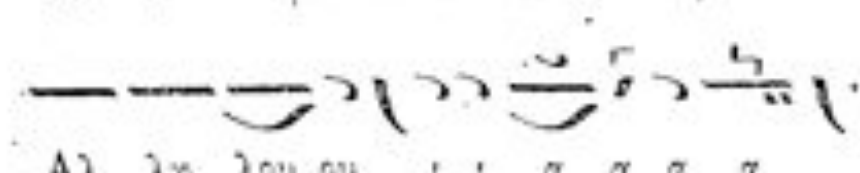
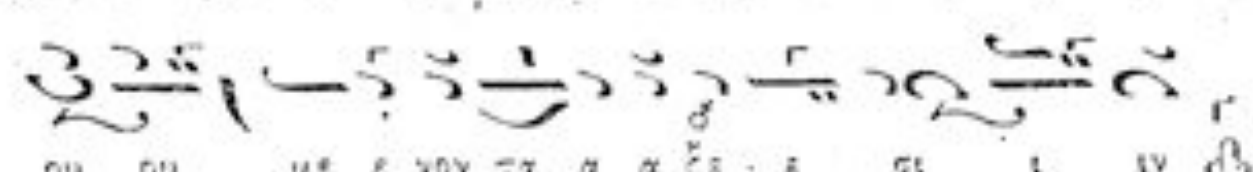
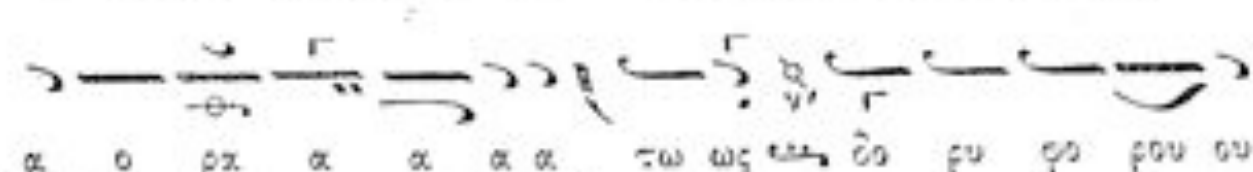
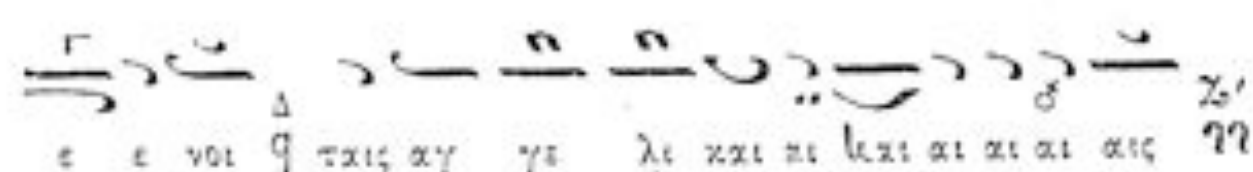
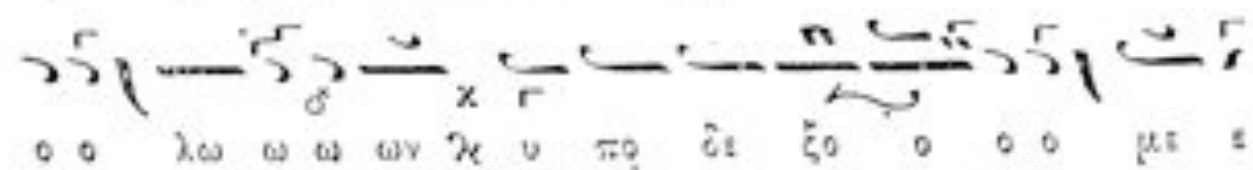
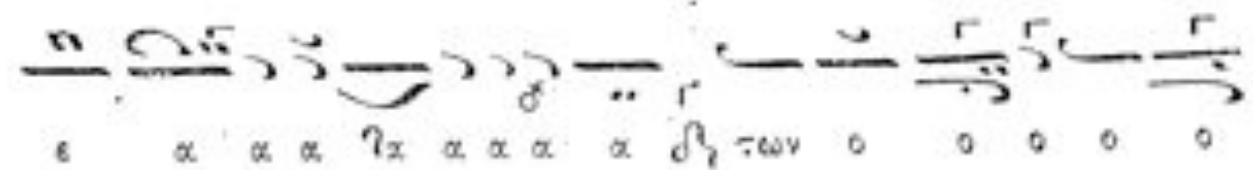
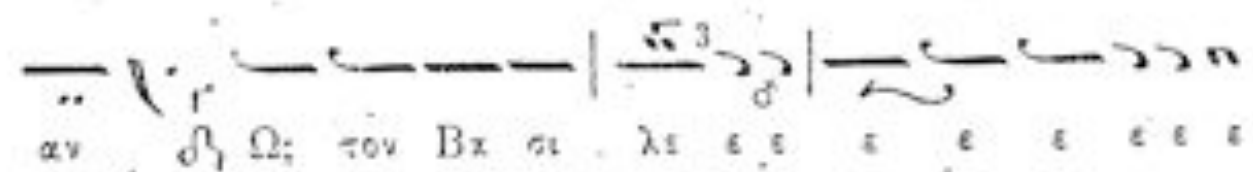
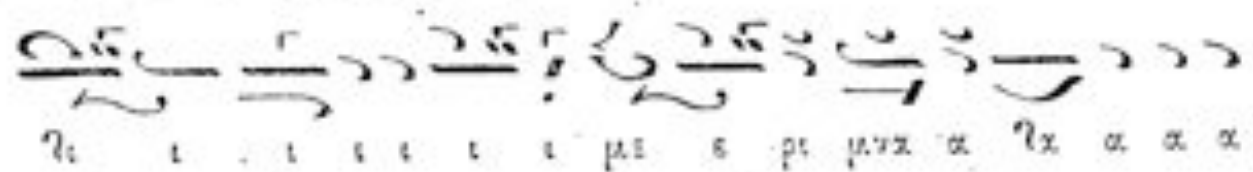
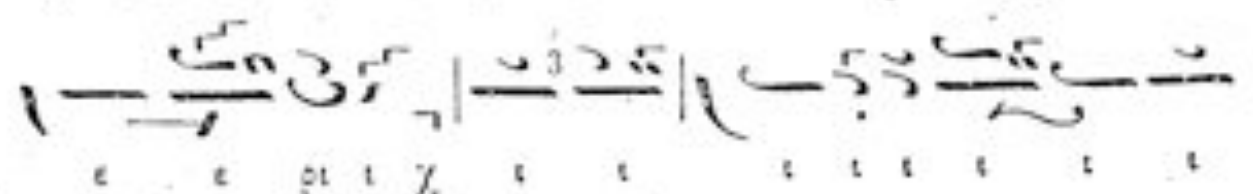
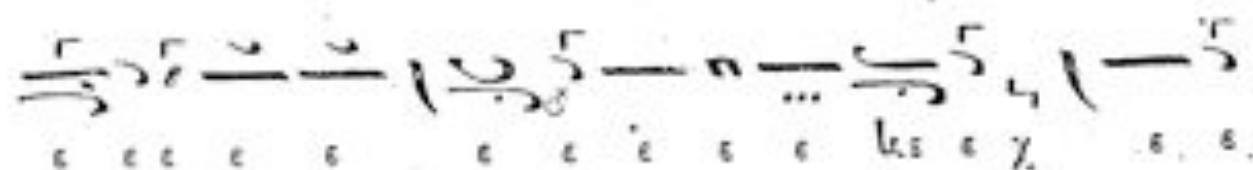
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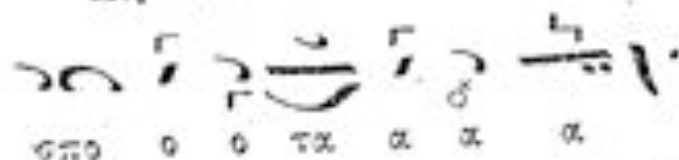
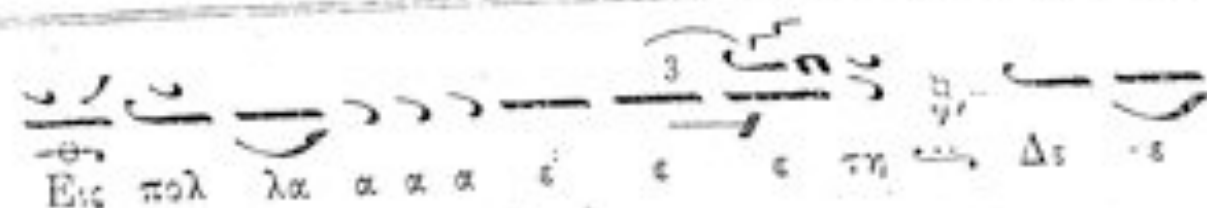
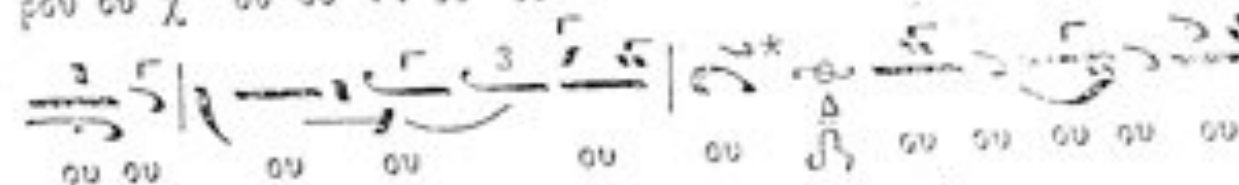
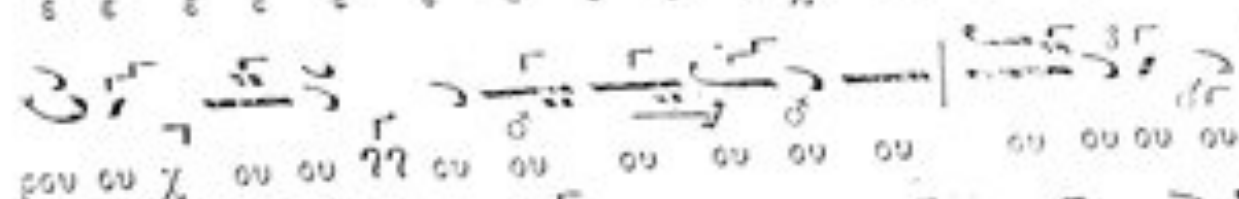
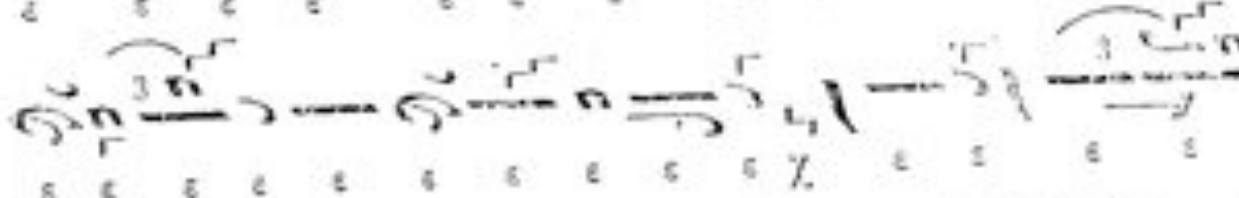
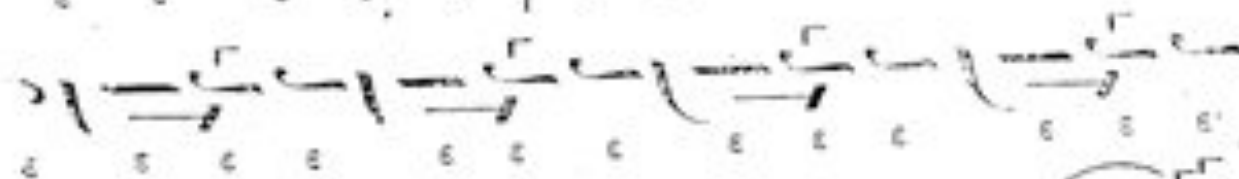
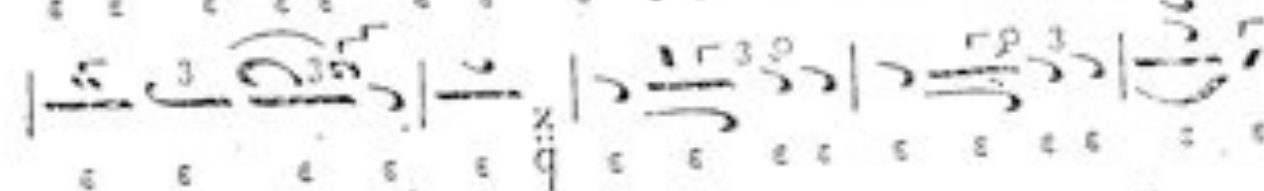
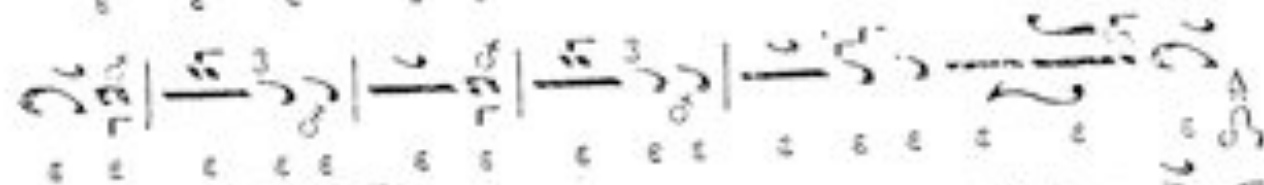
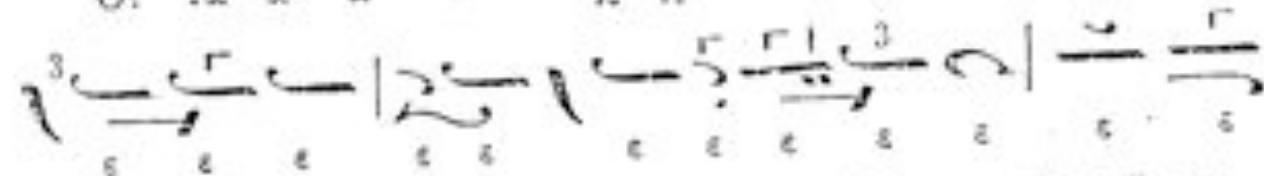
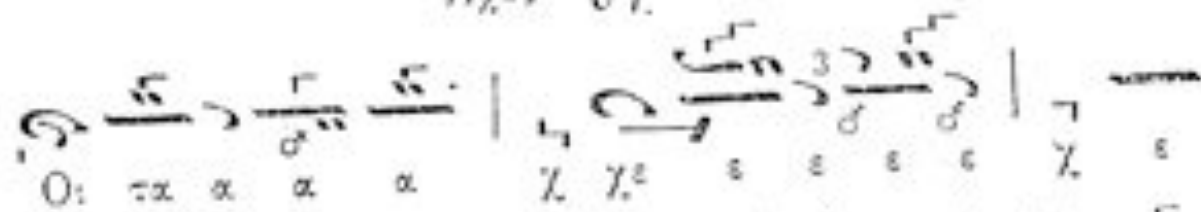
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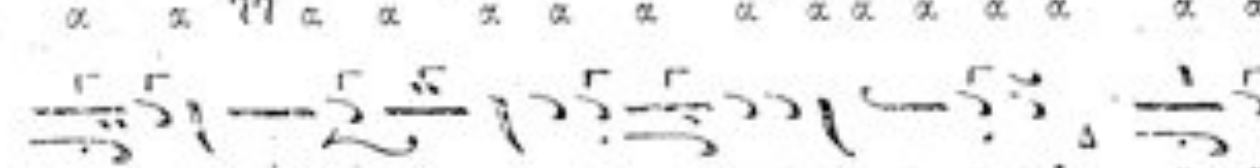
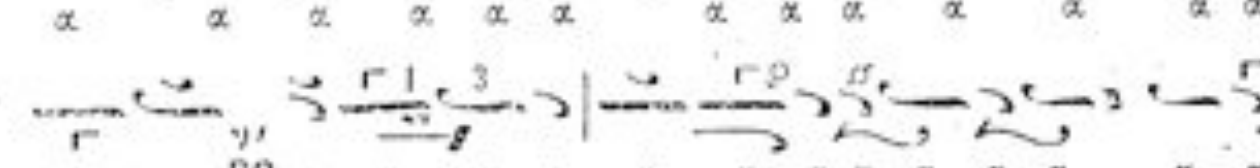
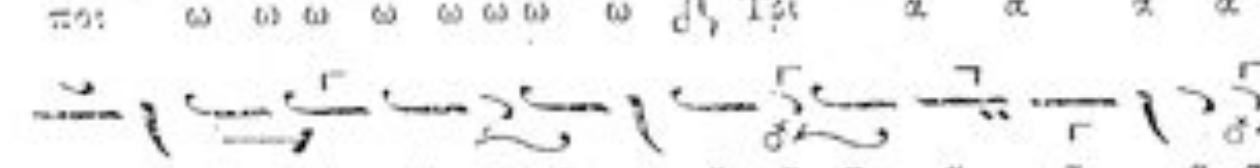
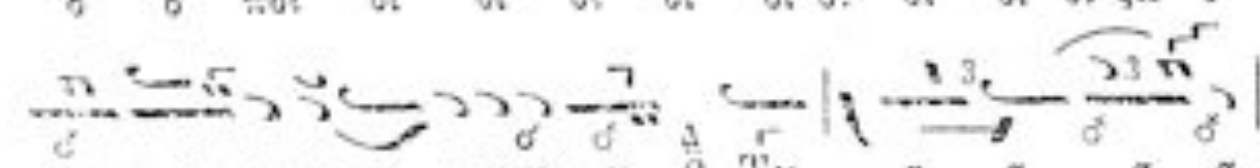
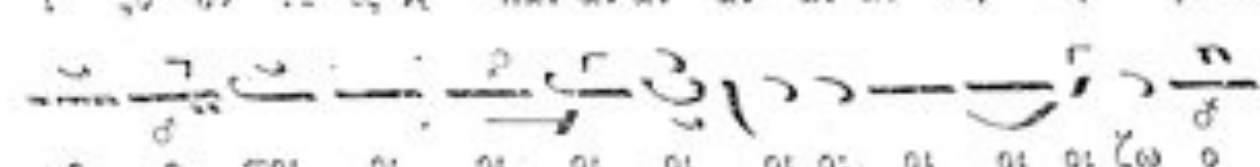
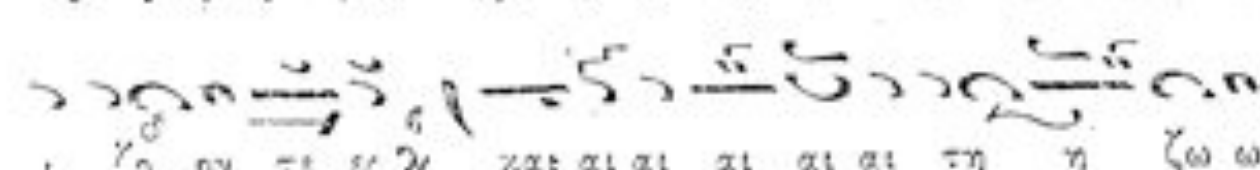
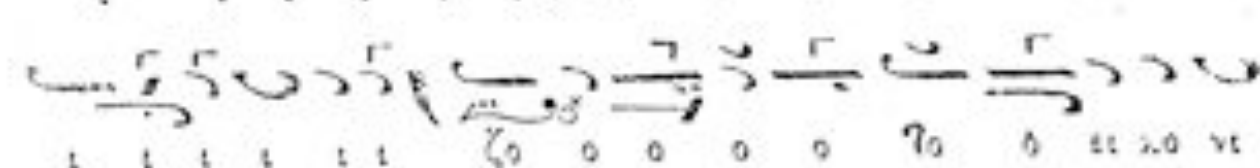
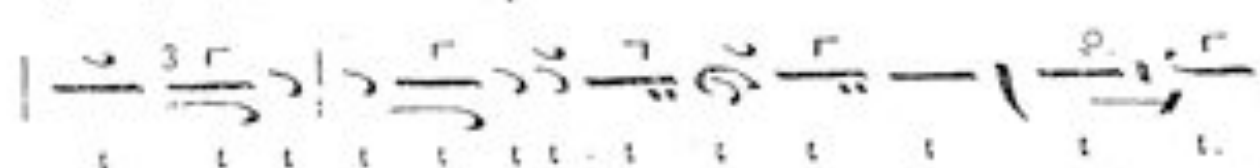
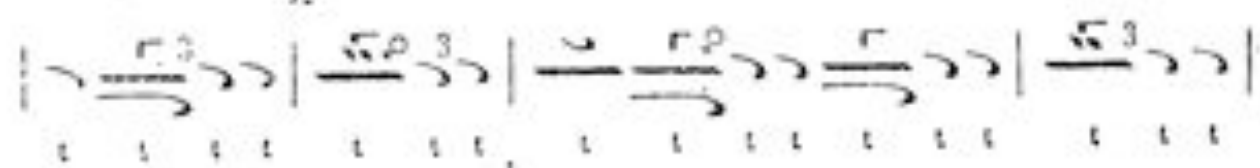
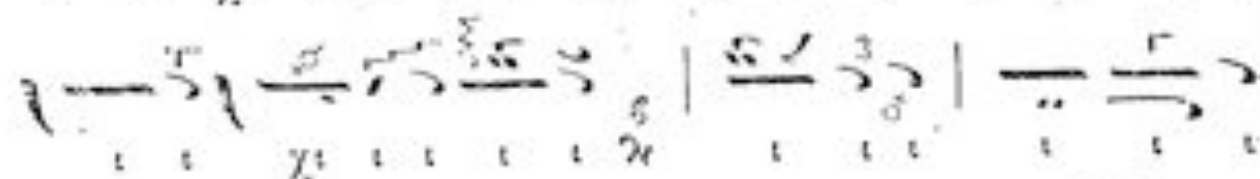
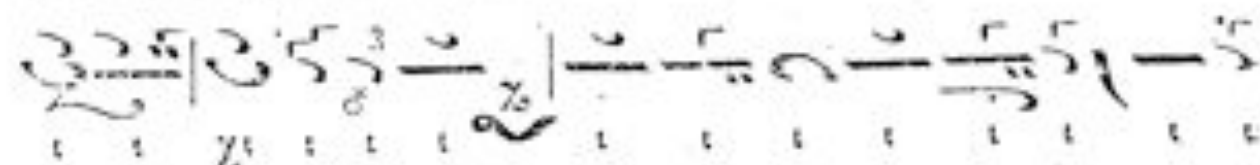


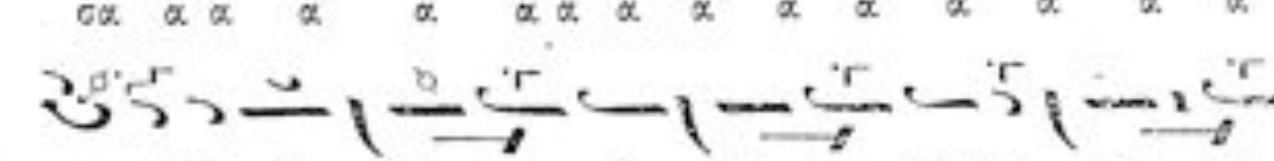
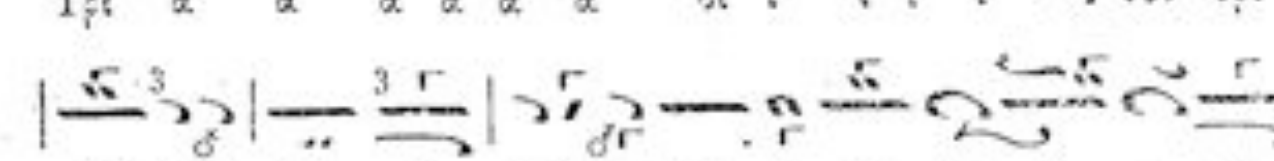
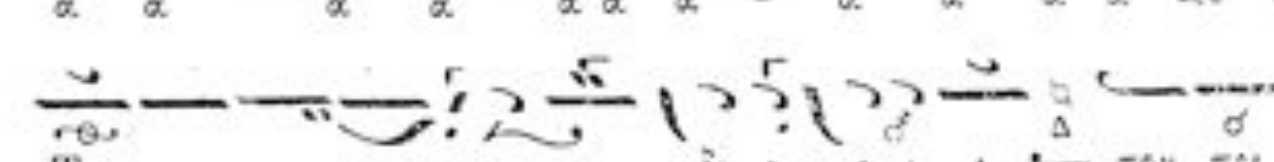
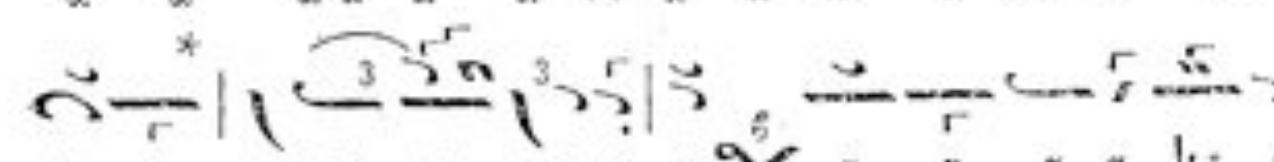
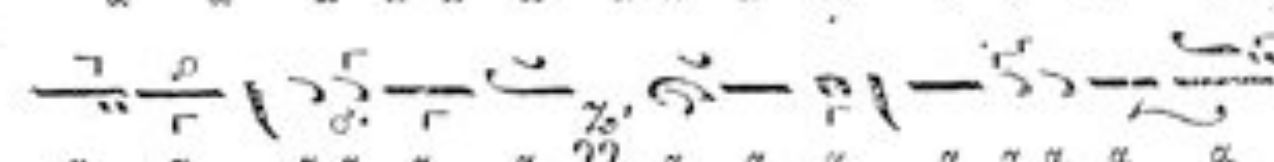
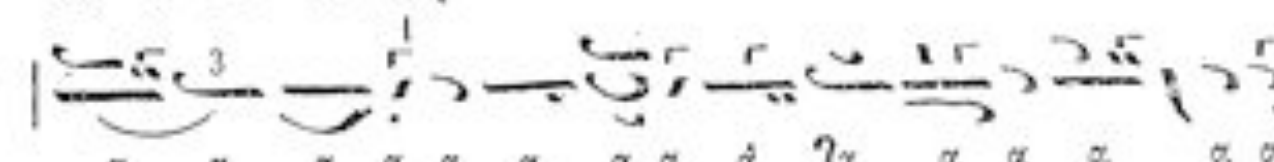
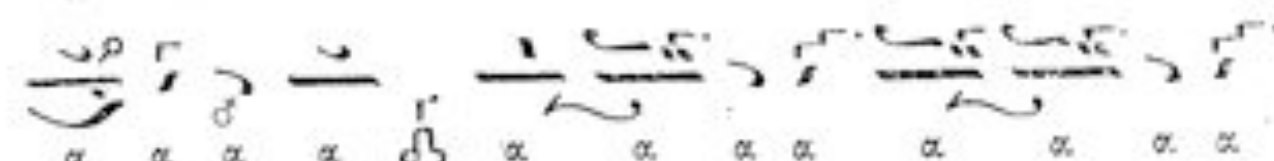
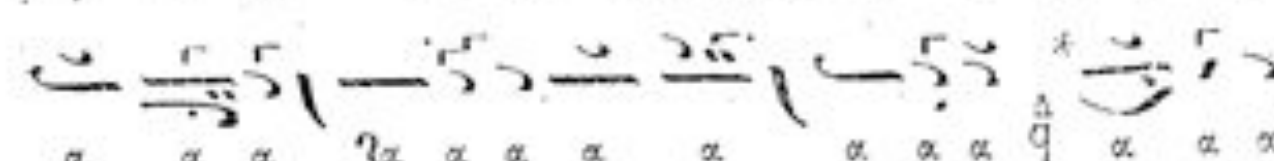
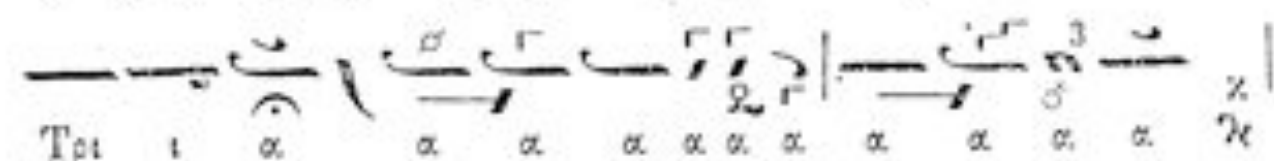
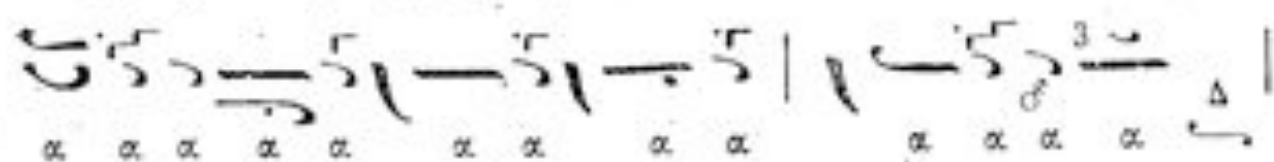
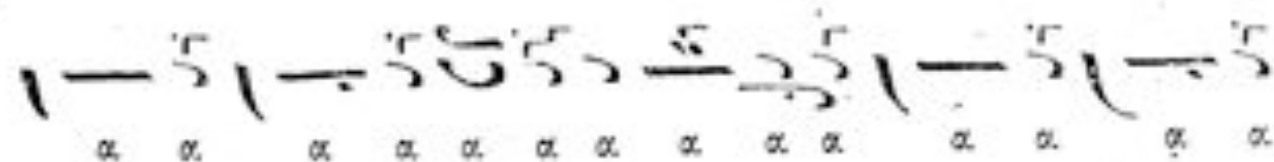


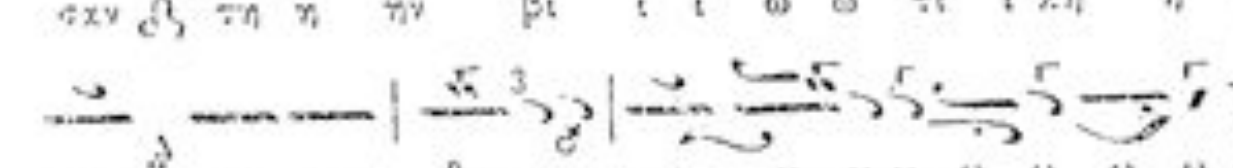
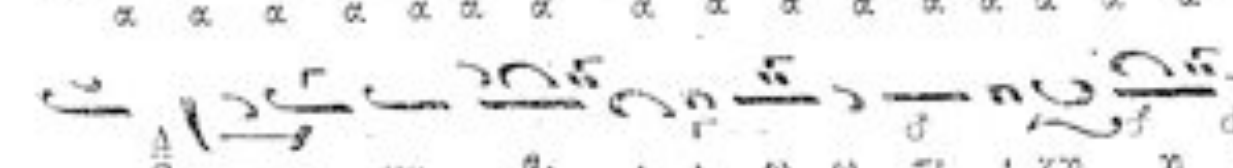
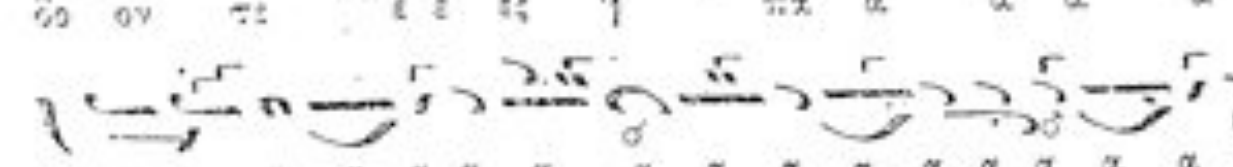
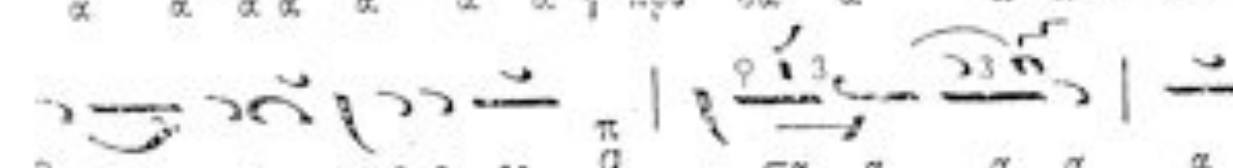
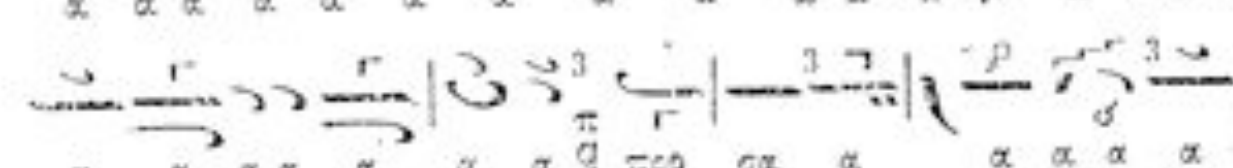
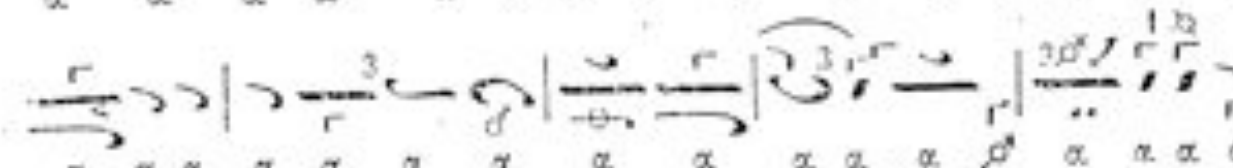
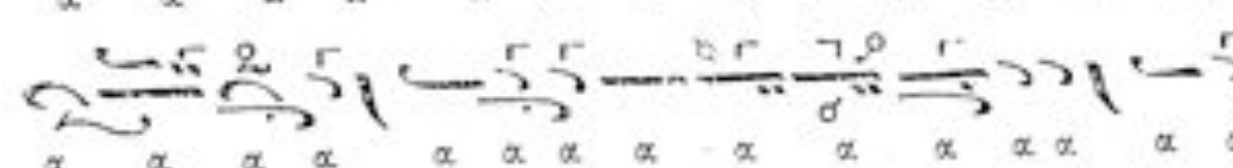
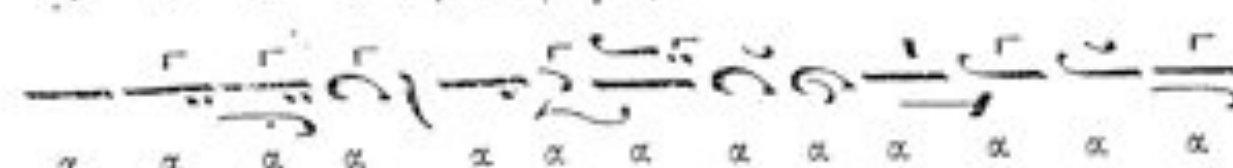
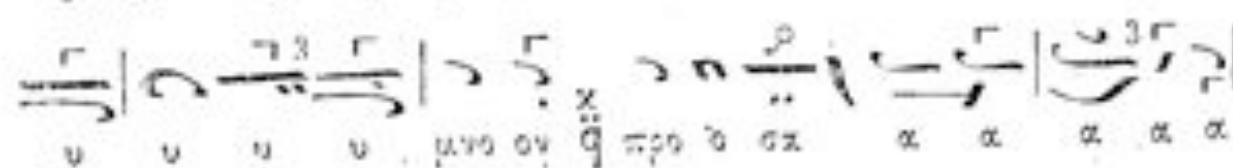
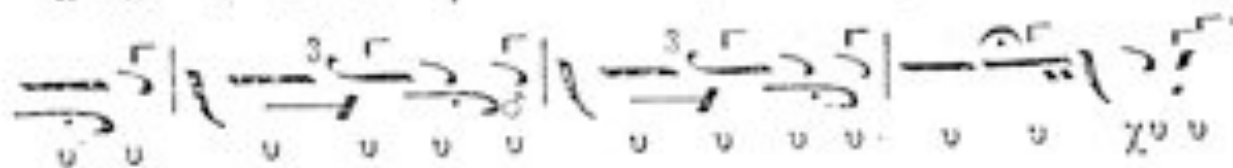
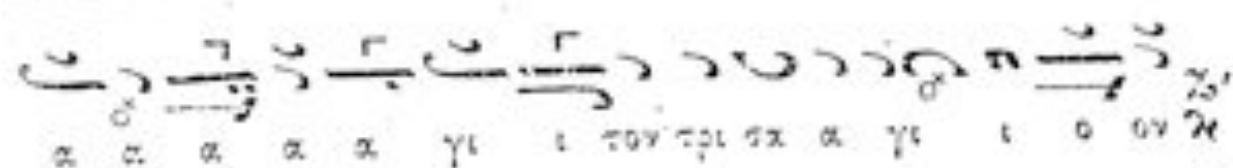


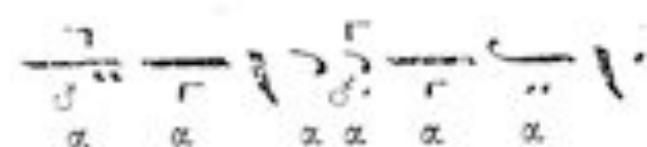
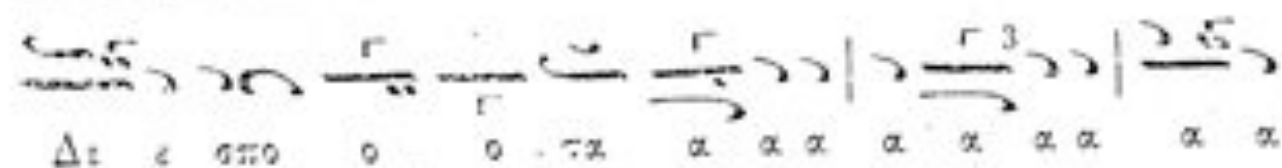

$$H_{\text{tot}} = \frac{1}{2} \dot{\Delta}^2 + \frac{1}{2} \Delta^2$$


Σημ.—Αἱ ἐνδοὶ τῶν ἀστερίσκων γραφαὶ δύνανται γάρ εἶναι συντομῆς τοῦ ἐκφράζεσθαι.

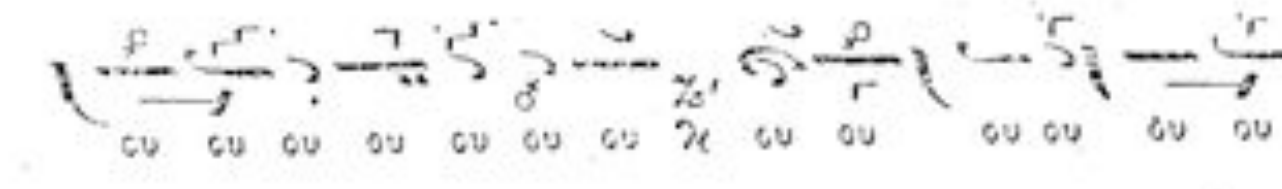
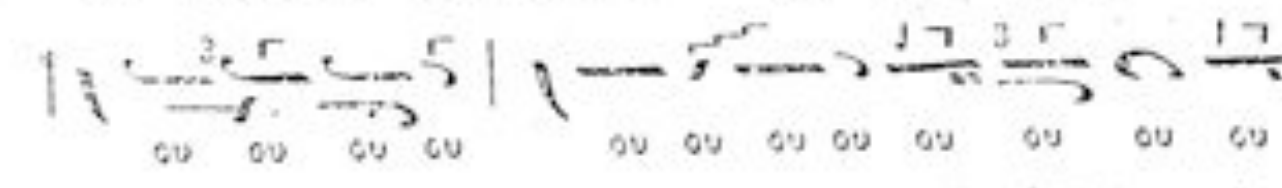
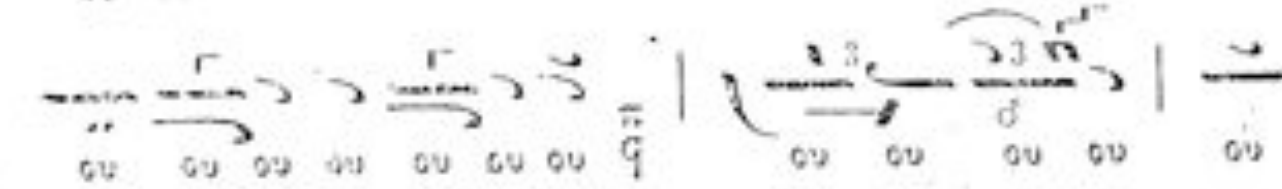
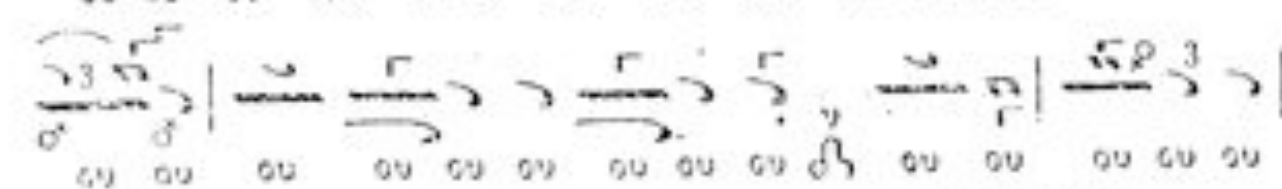
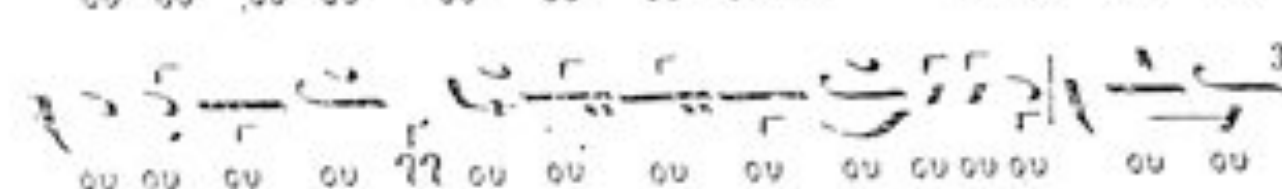
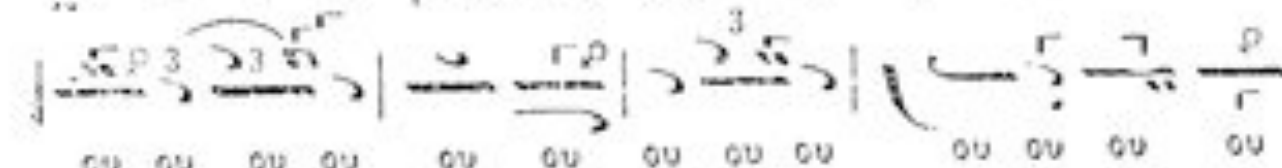
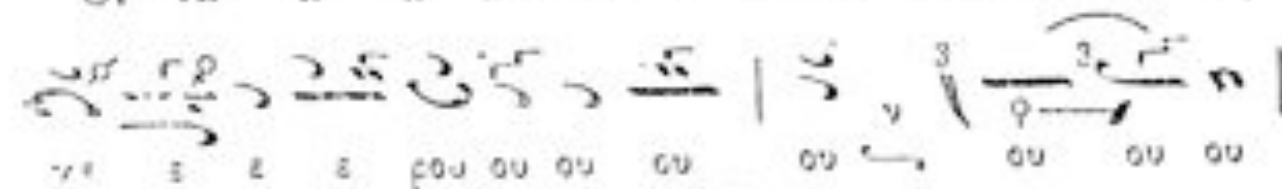
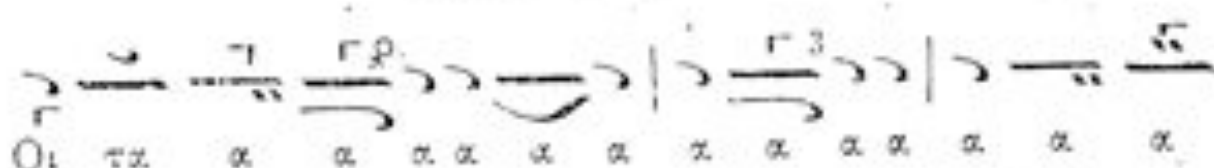


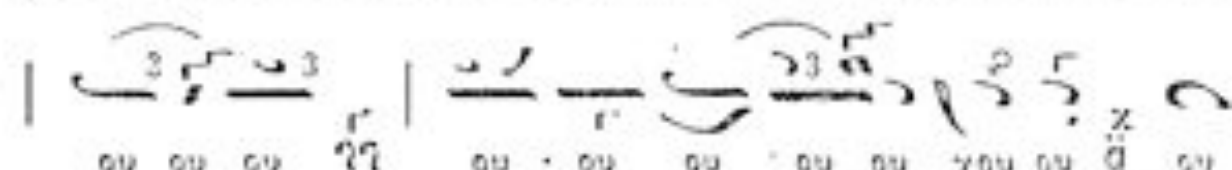




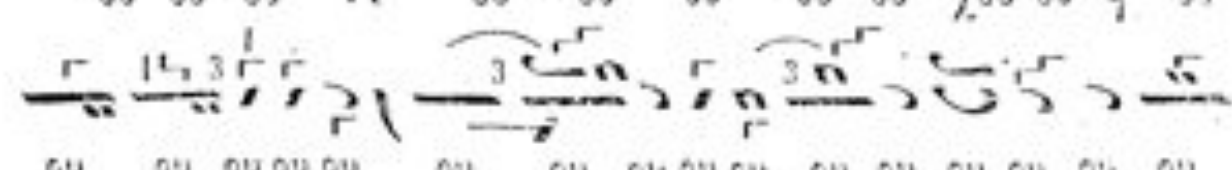


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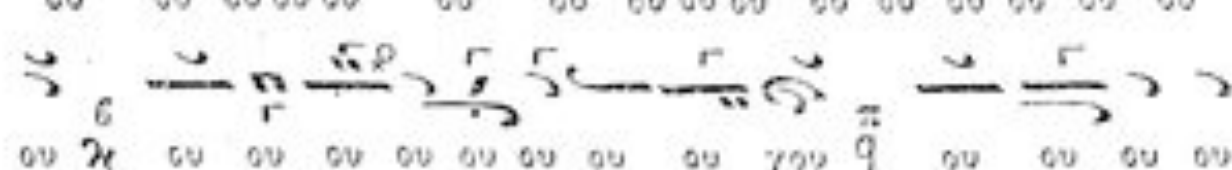




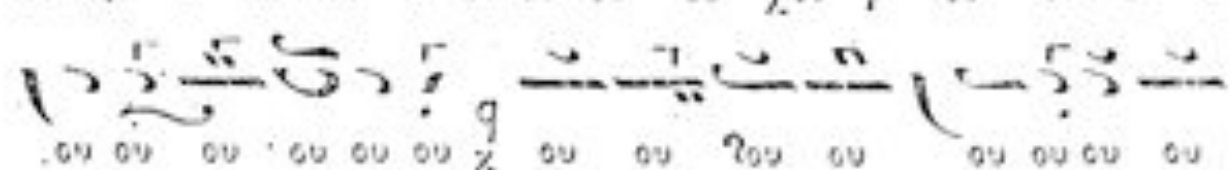
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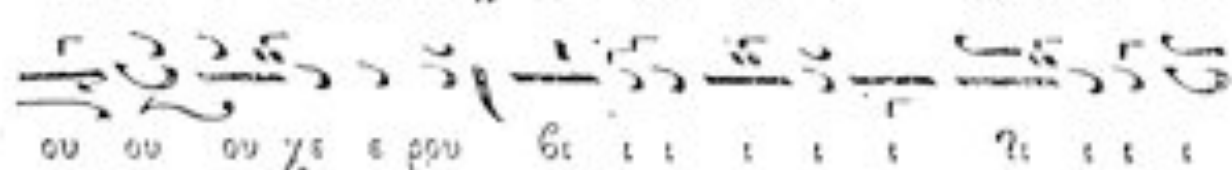
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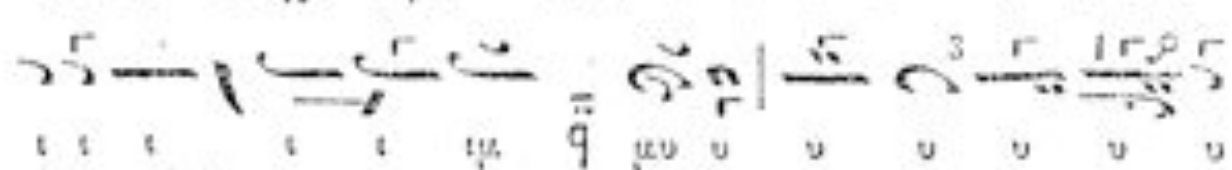
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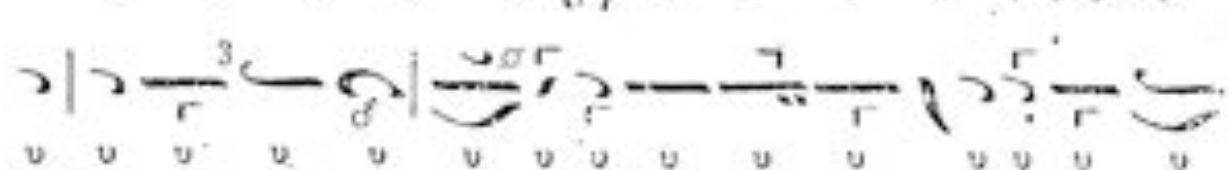
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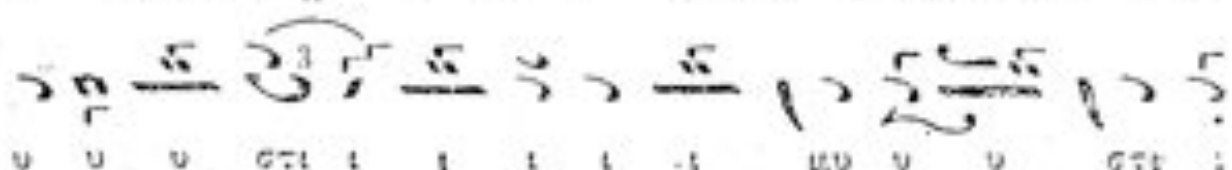
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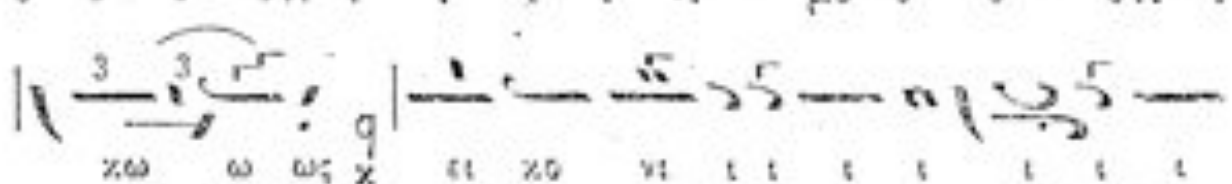
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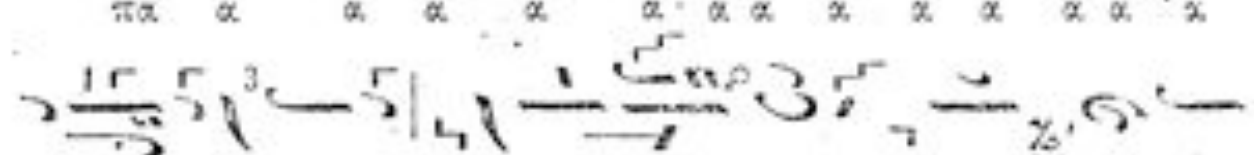
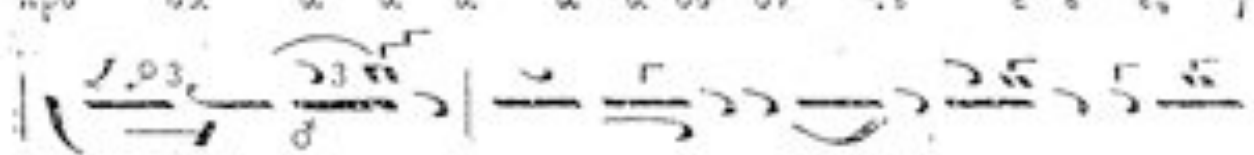
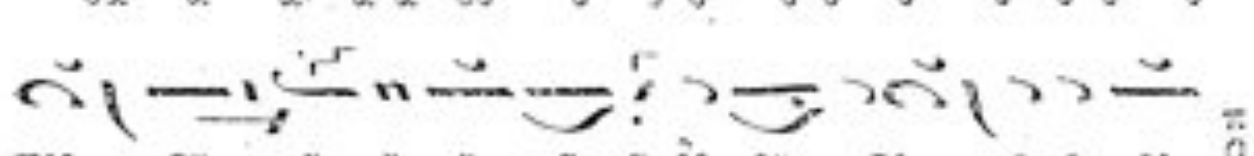
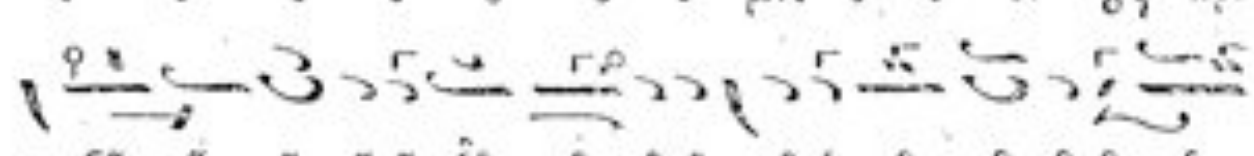
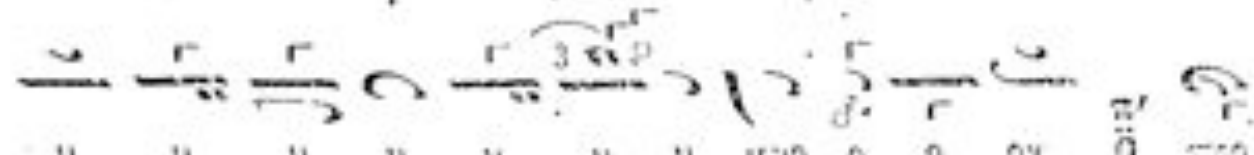
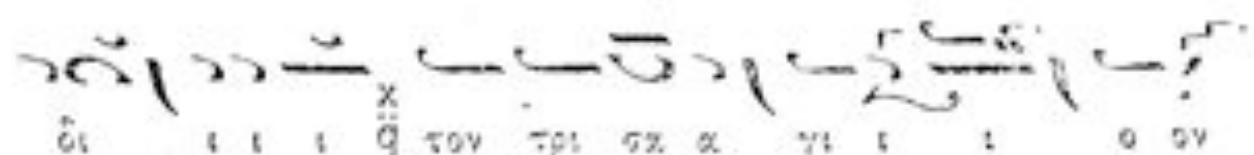
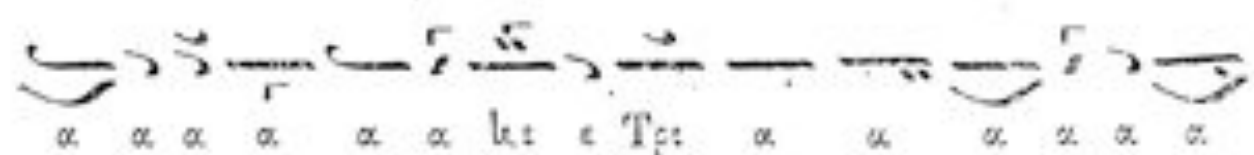
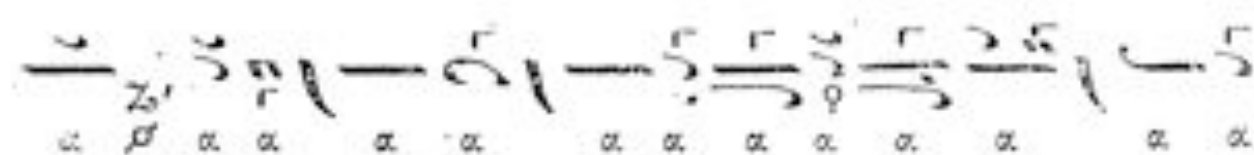
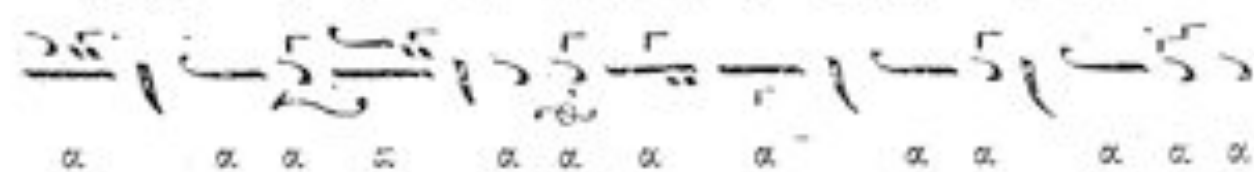
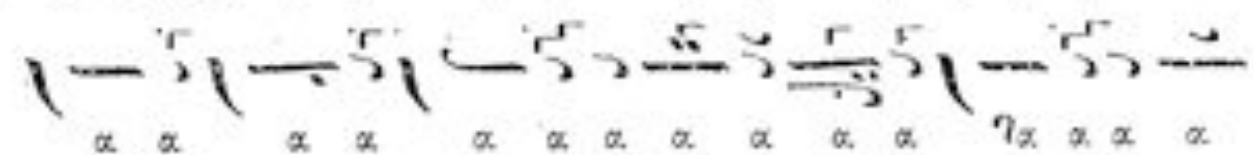
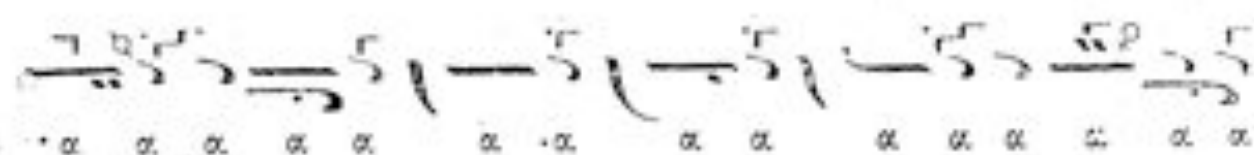
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540

Κ. Α. ΠΑΧΟΣ

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$\alpha \quad \alpha \quad \alpha \quad \alpha \quad \alpha$ $\xi\epsilon$ ϵ ϵ $\sigma\iota\nu$ π $\Delta\lambda$

$\gamma\theta$ $\delta\gamma$ $\tau\alpha$ $\eta.$ α α α

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[illegible]

— 15 —


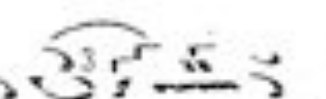
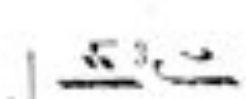
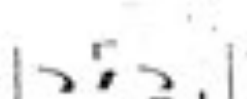
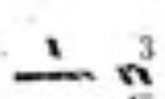
$$H_{\lambda} = \frac{\lambda}{\pi} \approx \Pi \alpha$$

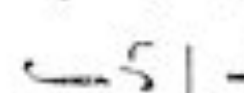
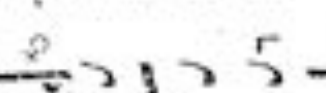
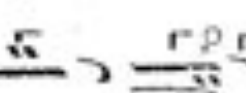


[Handwritten musical notation]

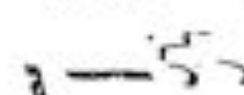

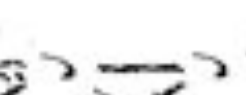
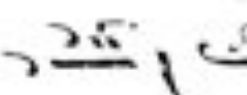
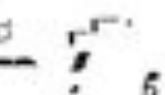
$$\left| \frac{2\sqrt{3}}{\alpha} \right| - \frac{3}{e} \left| \frac{1}{e} \right| - \frac{2\sqrt{3}}{e} \left(\frac{1}{e} \right)$$

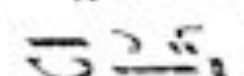
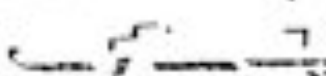
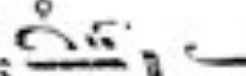

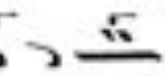
Handwritten musical notation on a staff, featuring various notes and rests.


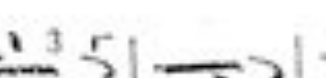
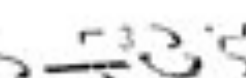
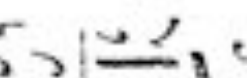
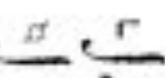
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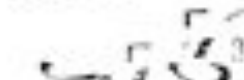



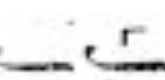
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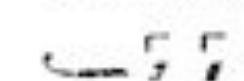
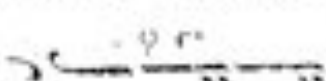
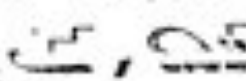
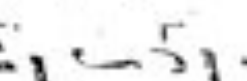
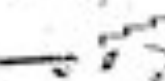
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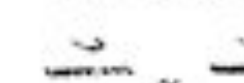
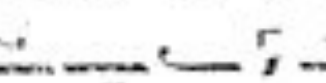
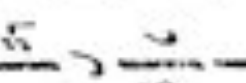
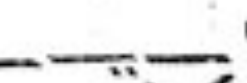
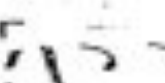
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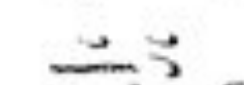
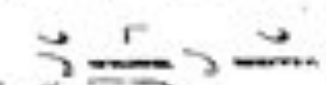
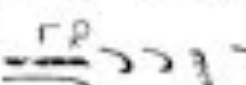
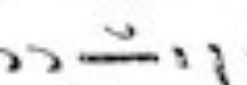
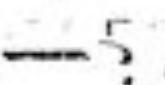
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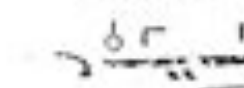

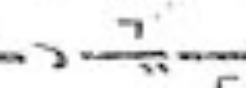
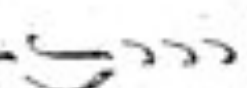
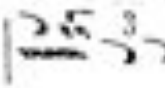
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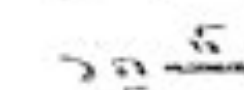
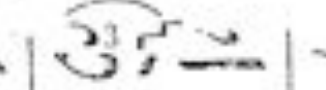

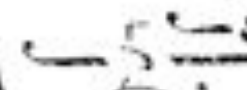
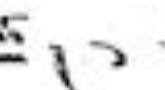
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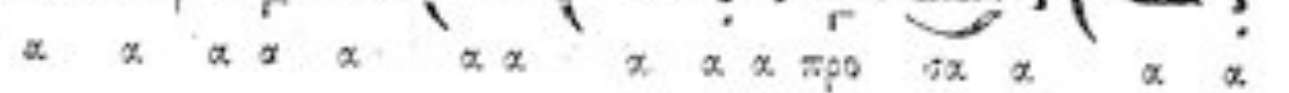
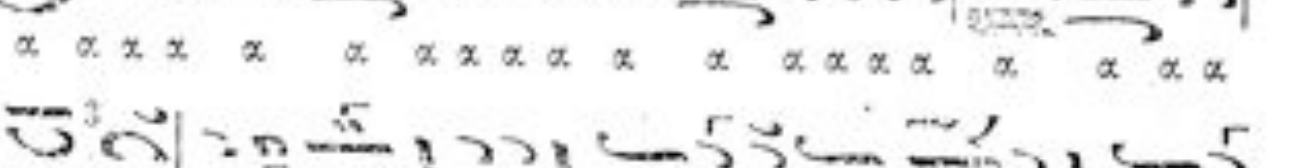
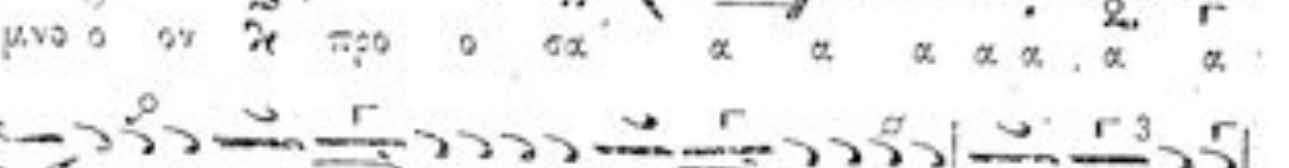
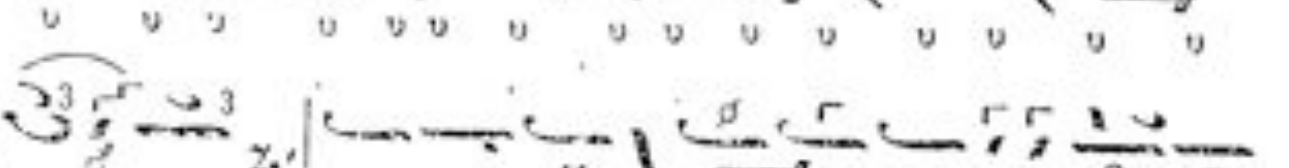
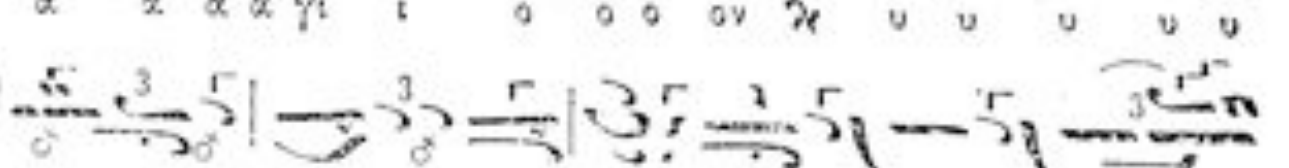
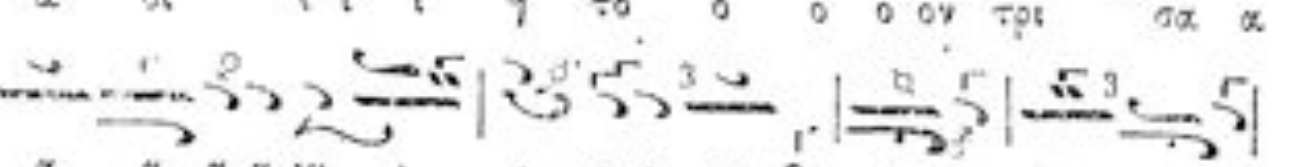
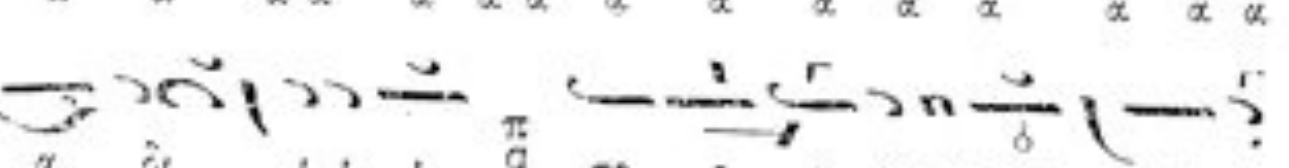
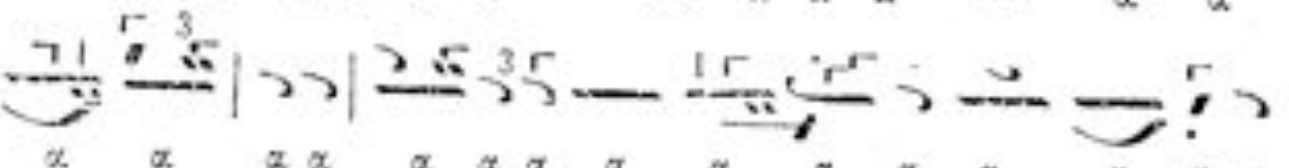
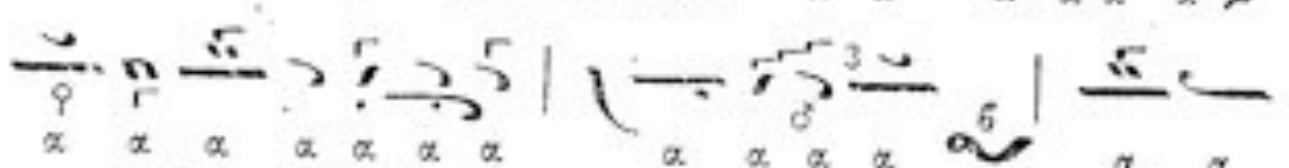
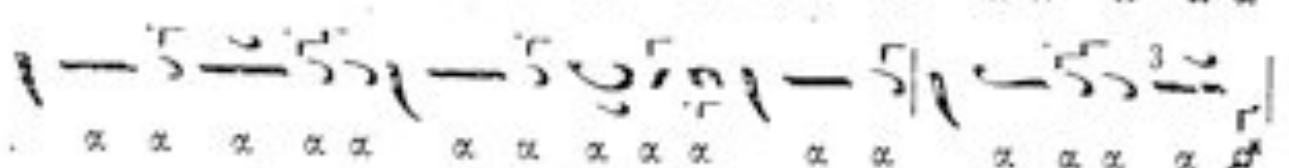
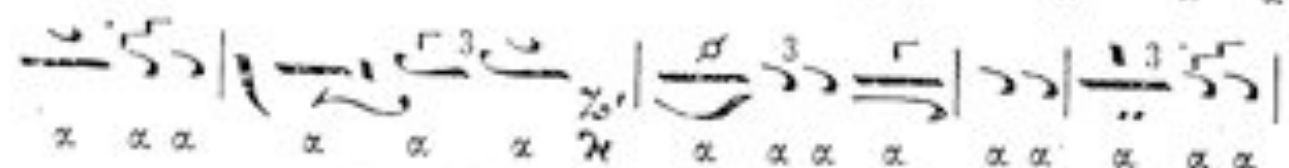
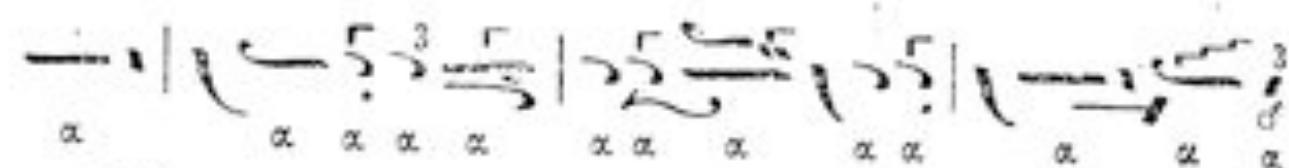
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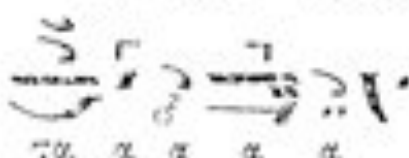
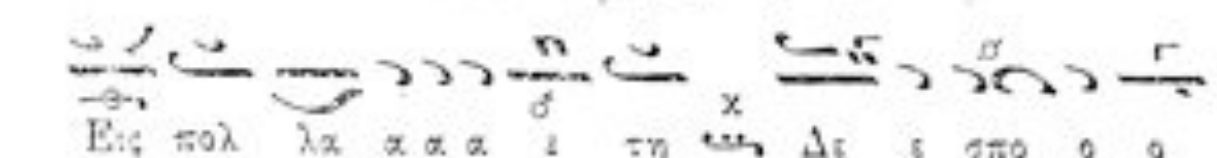
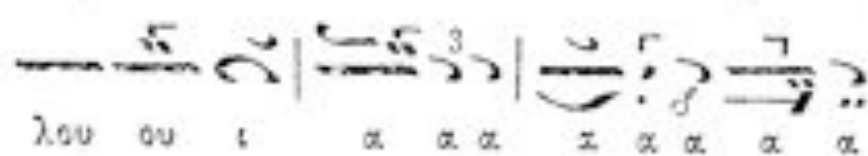
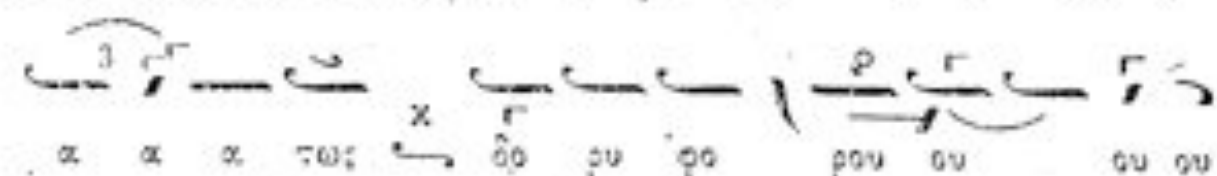
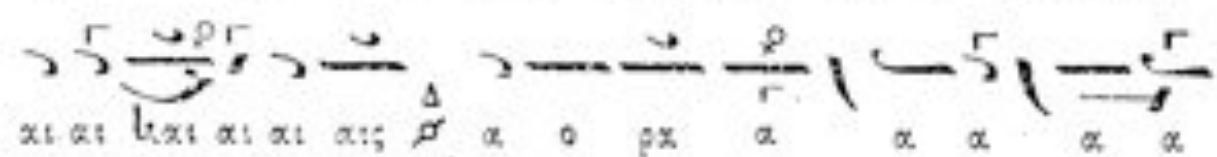
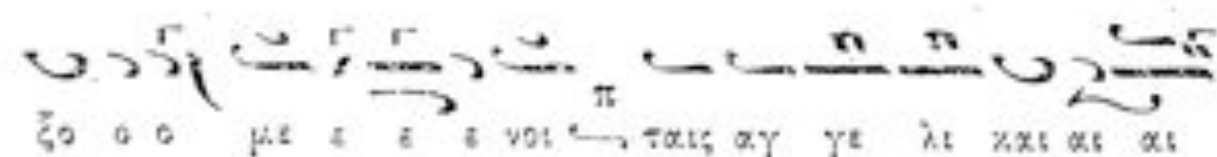



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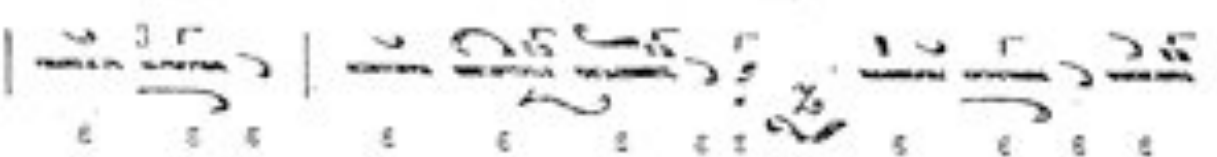
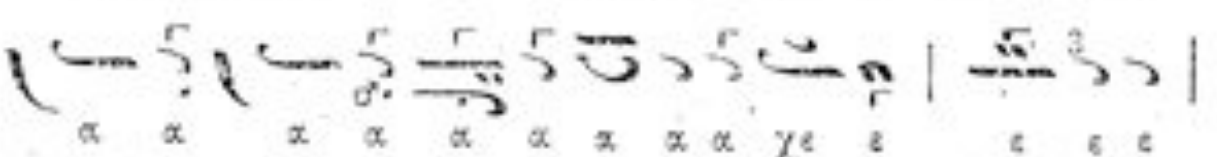
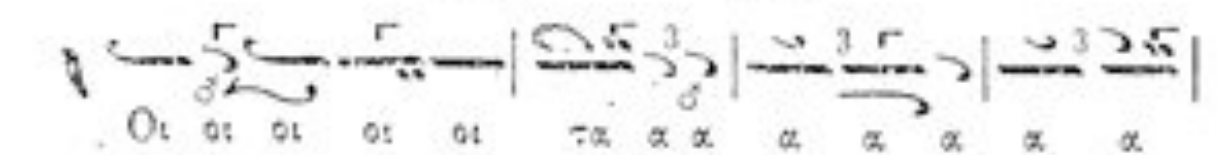


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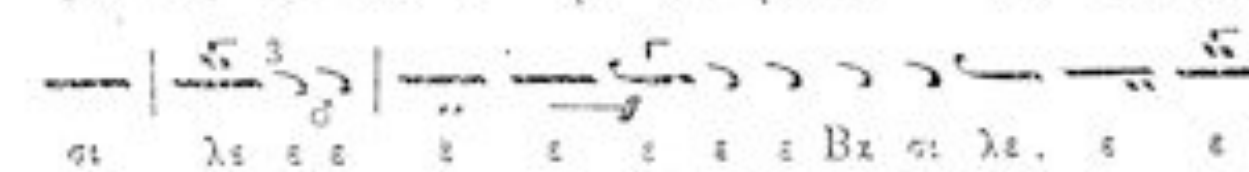
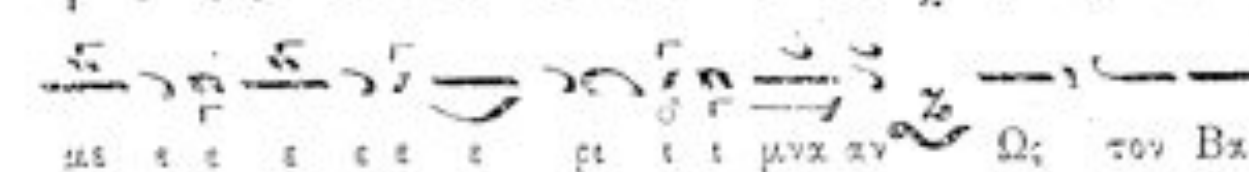
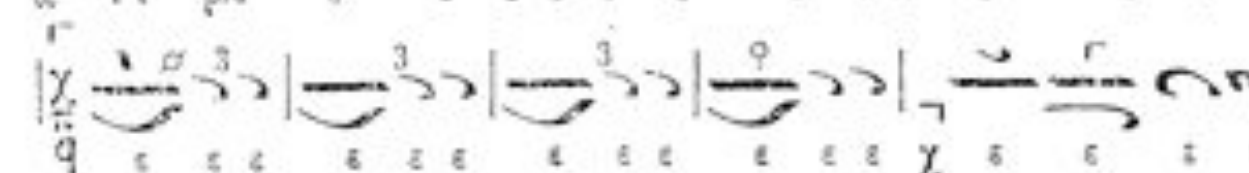
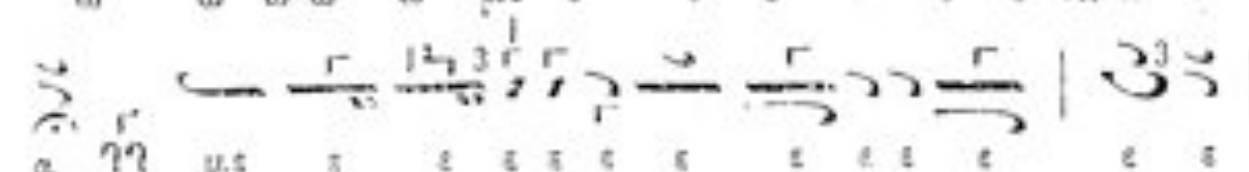
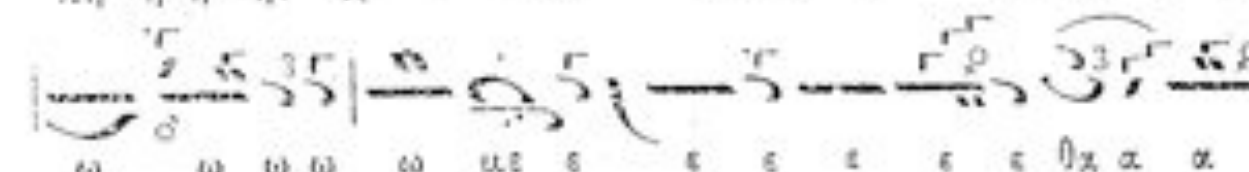
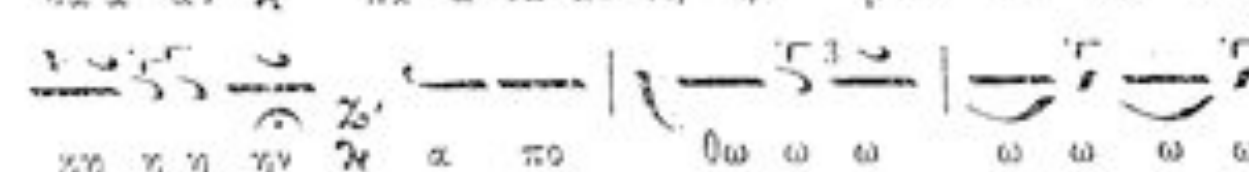
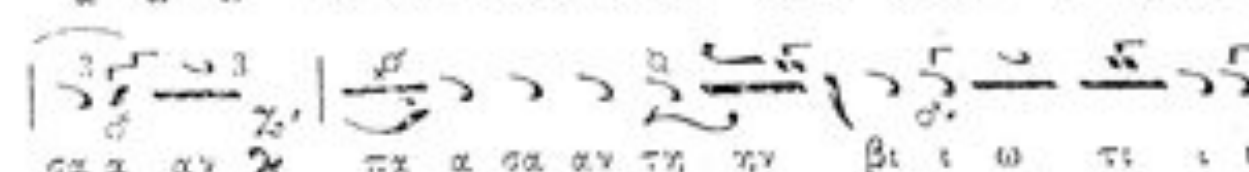
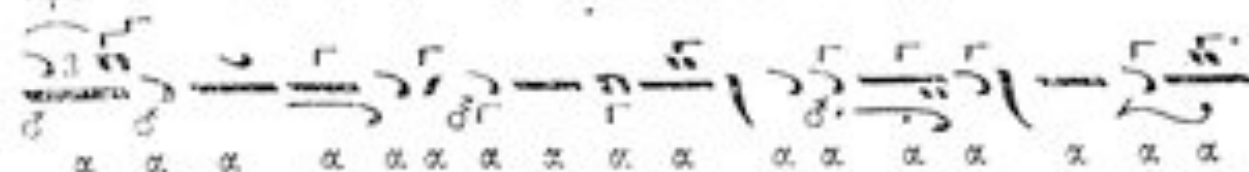
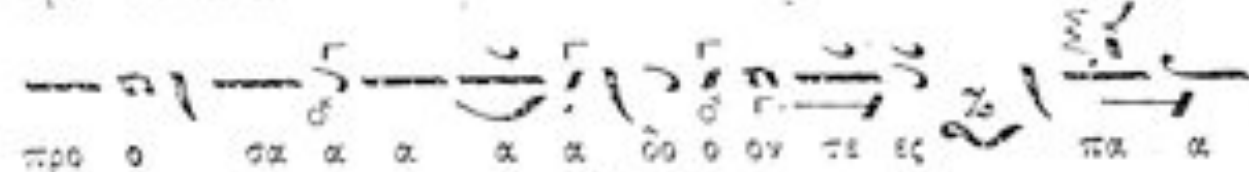
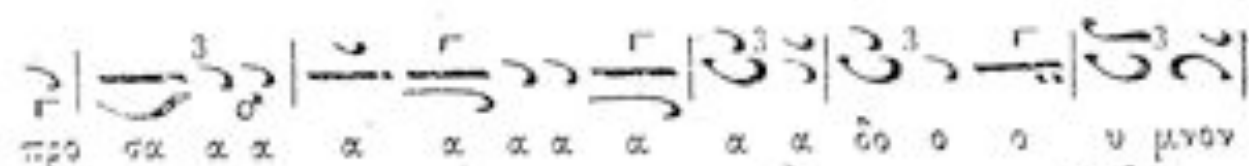
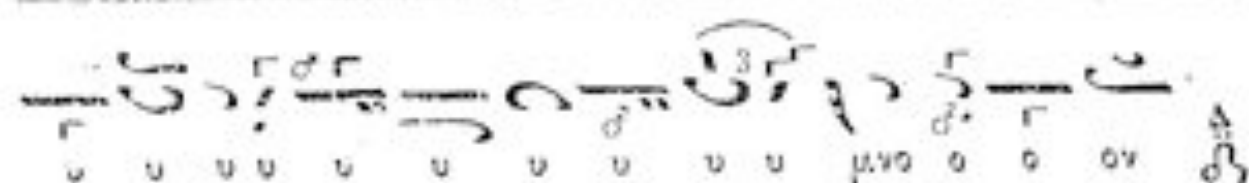

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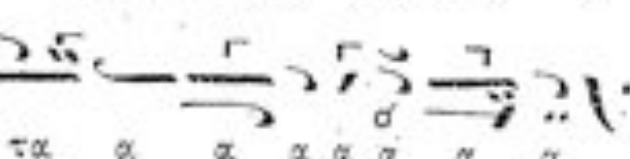
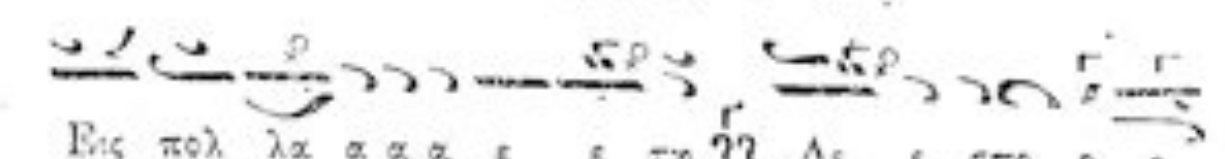
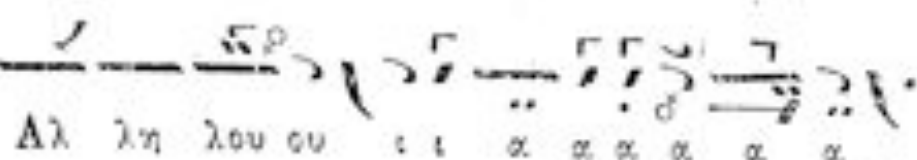
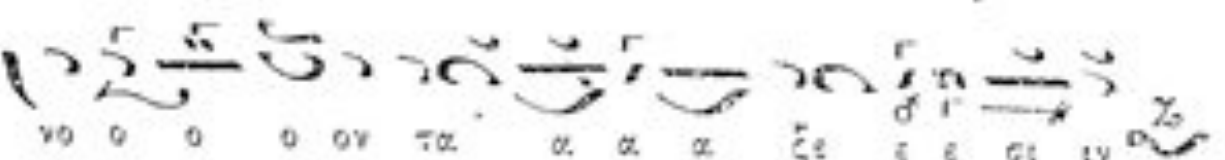
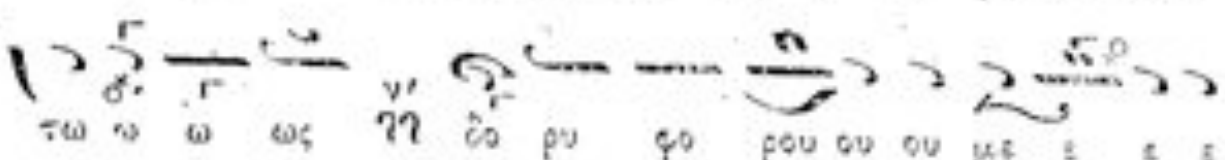
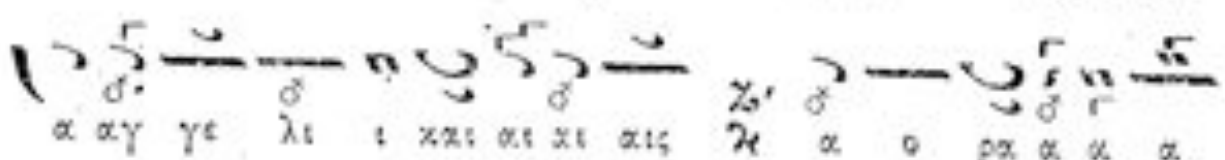
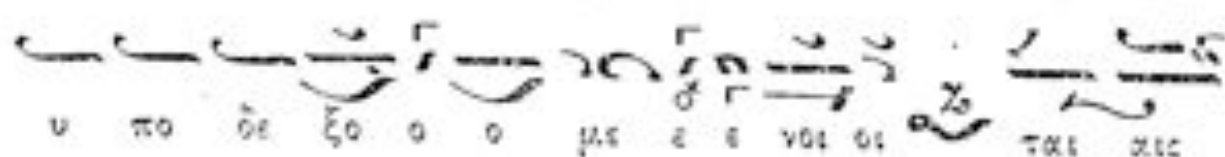
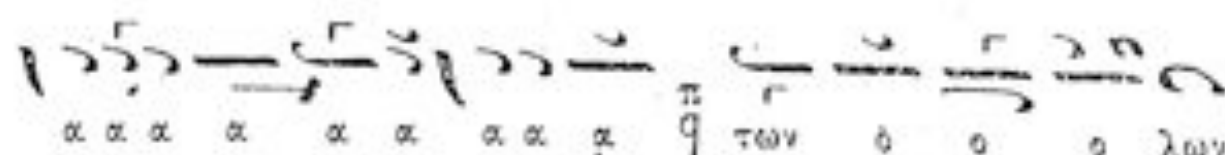

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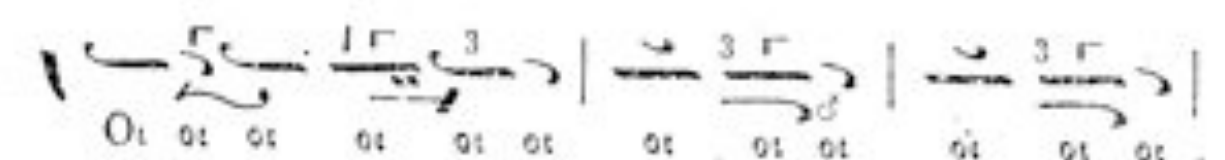

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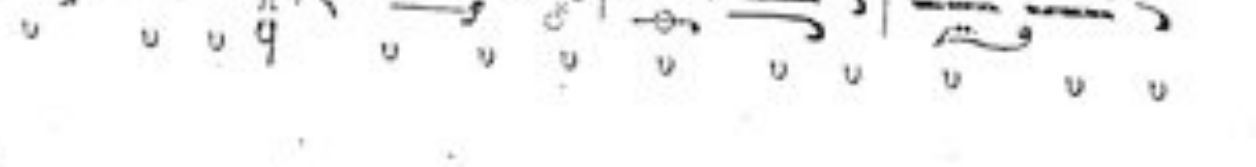
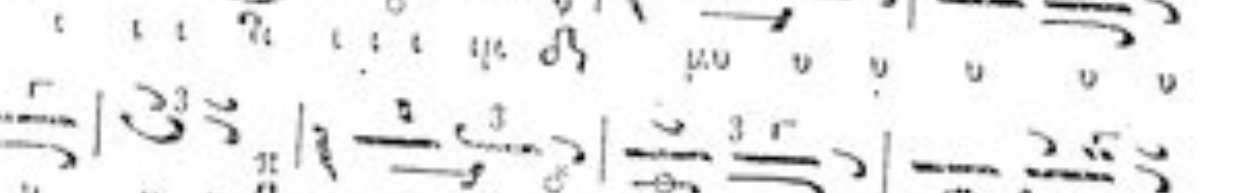
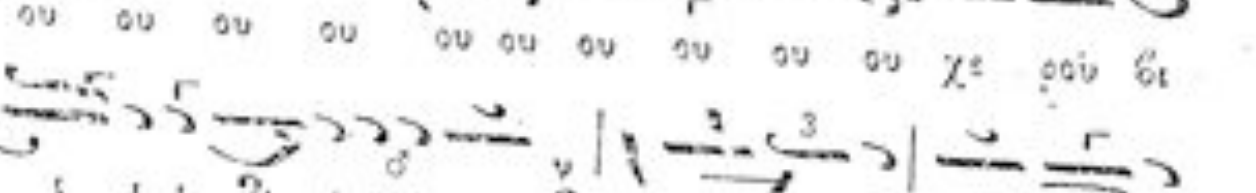
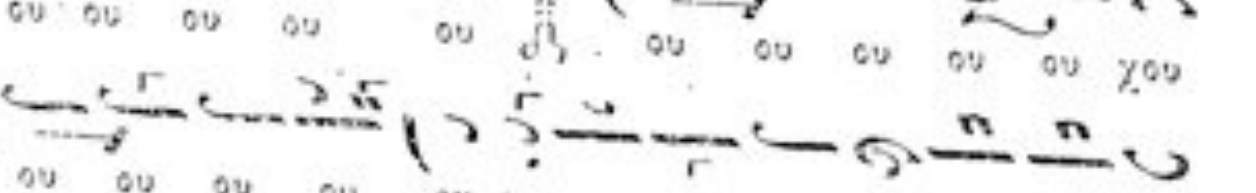
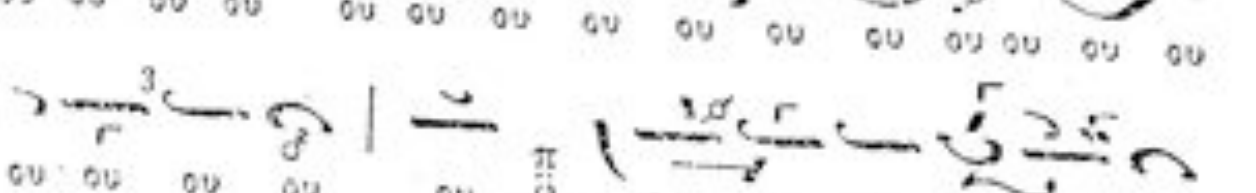
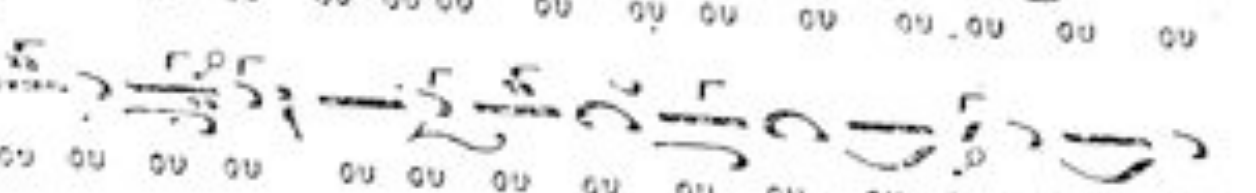
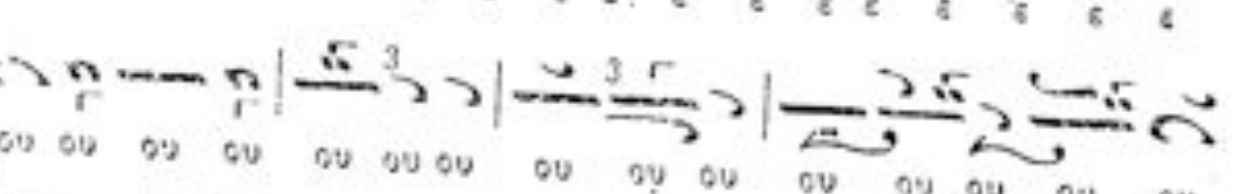
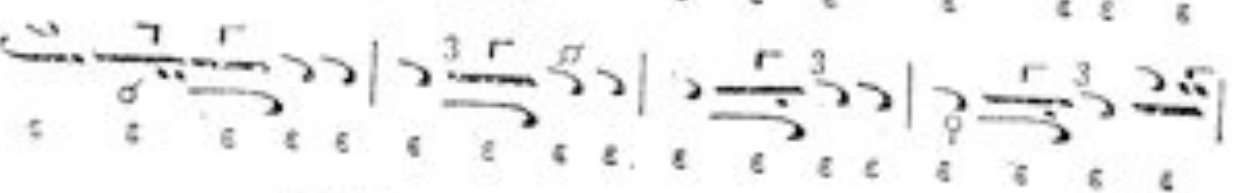
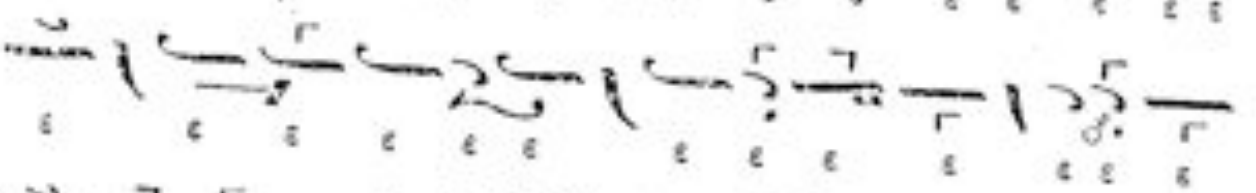
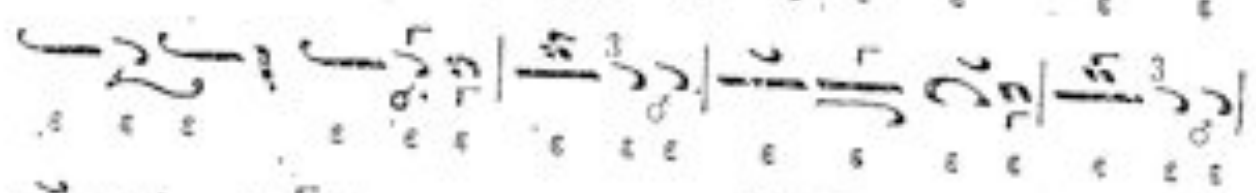
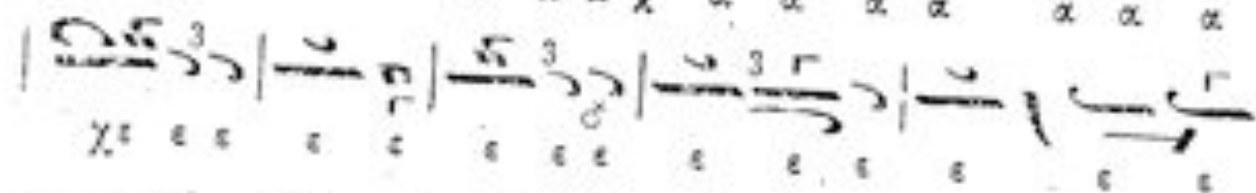
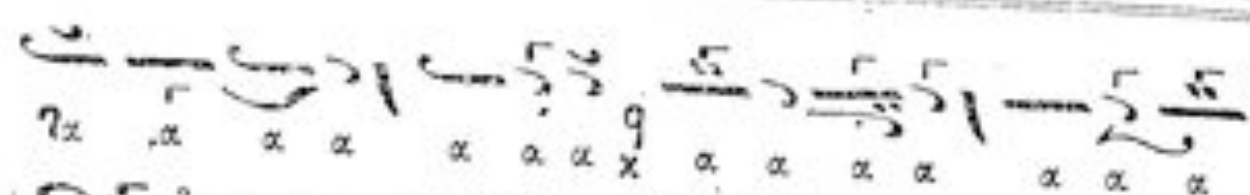

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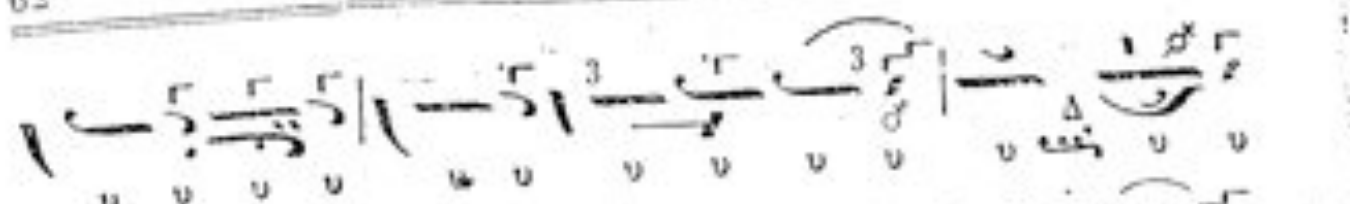




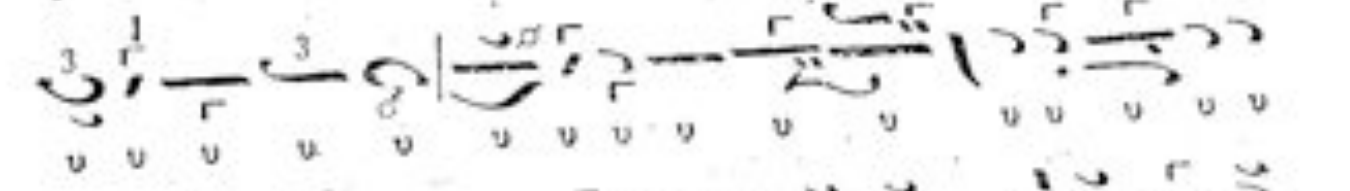
Ηχος λ Νη

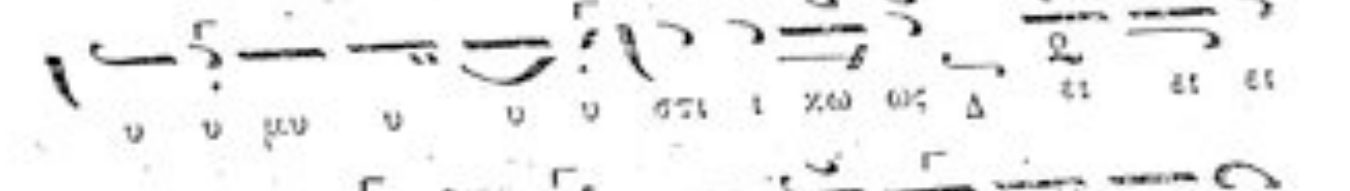


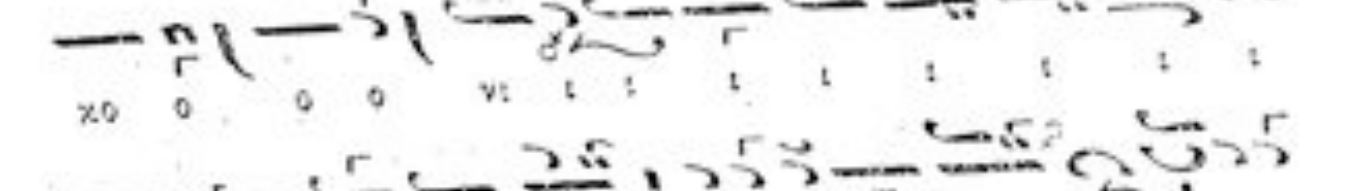


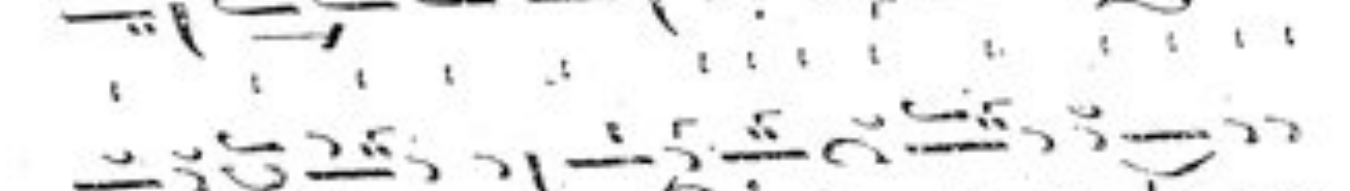




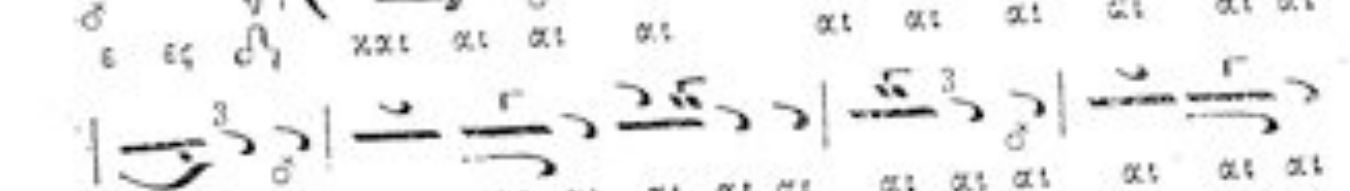




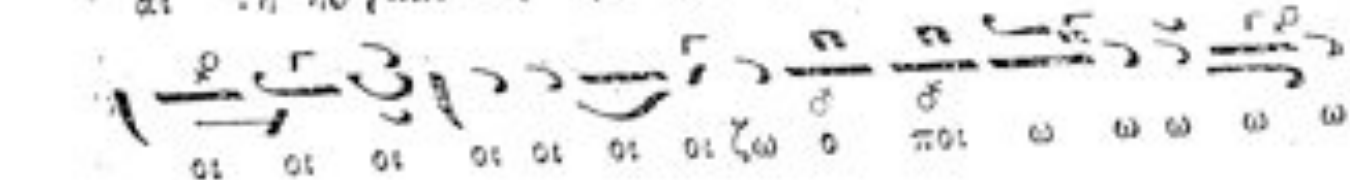


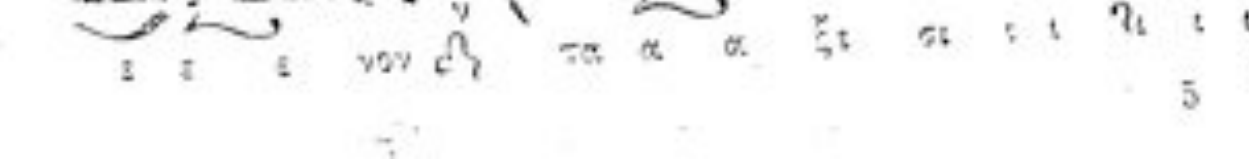
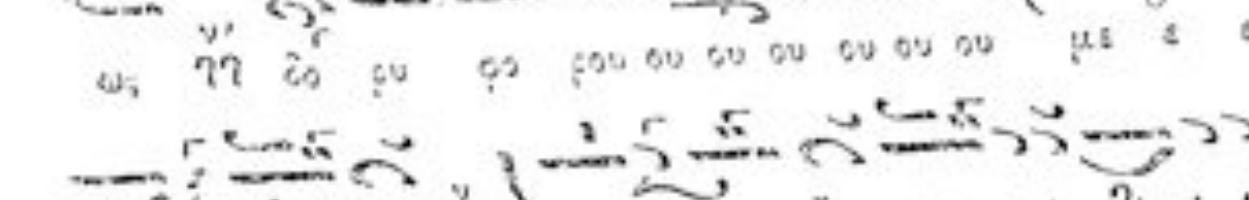
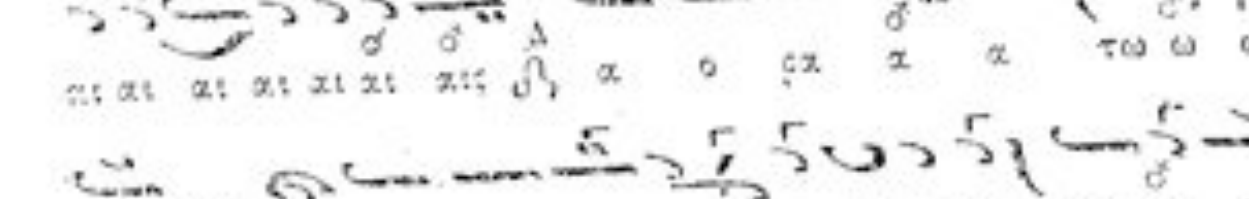
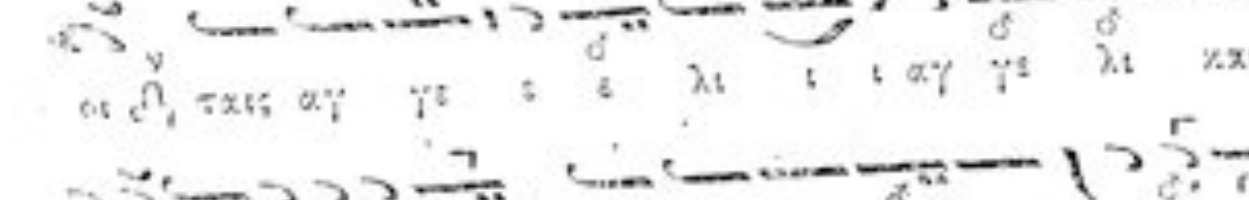
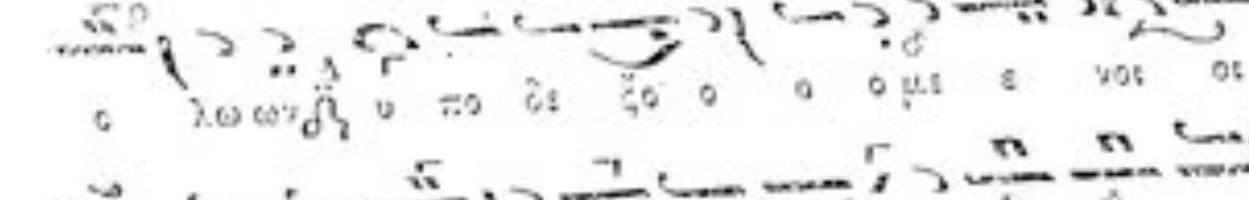
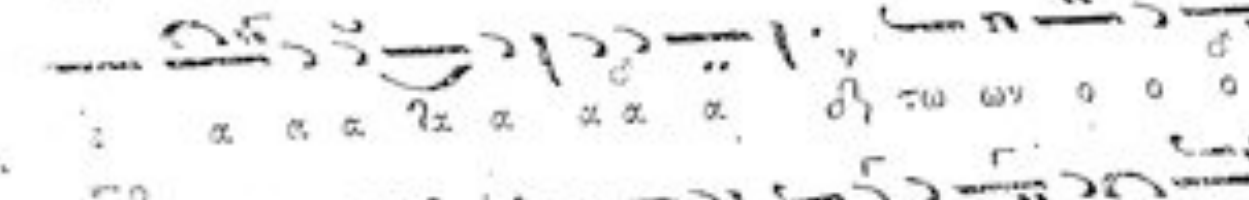
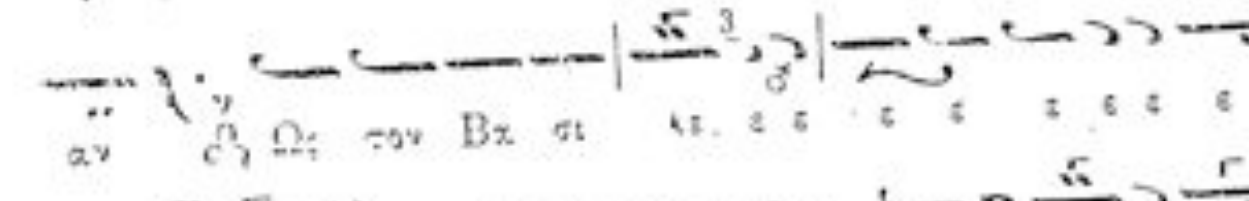
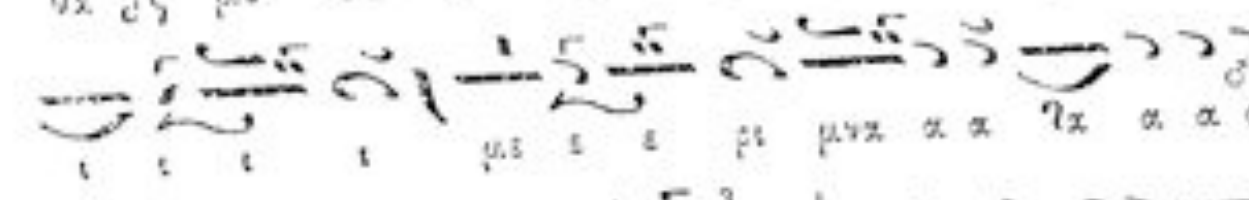
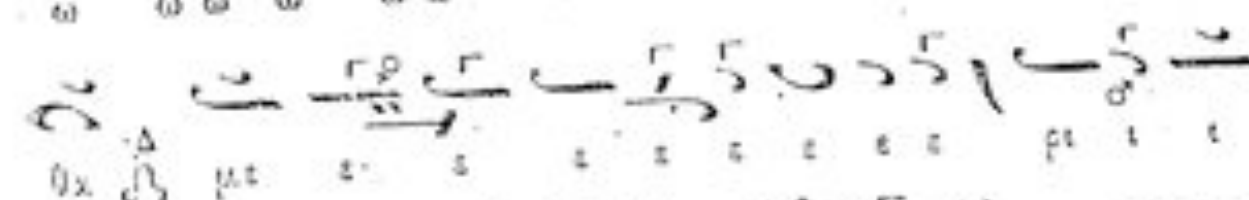
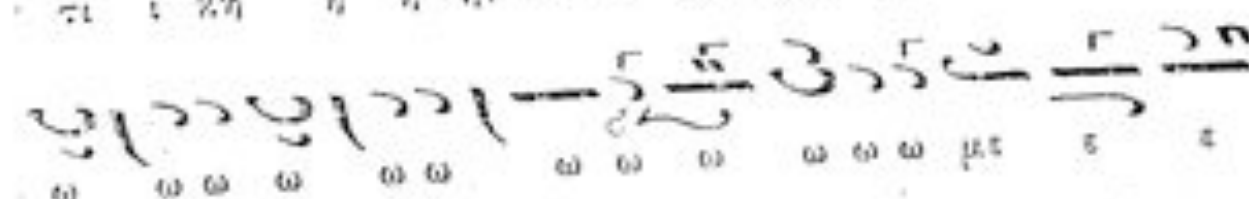
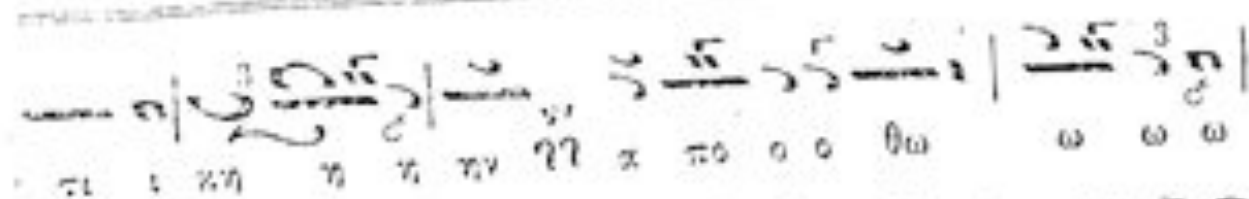


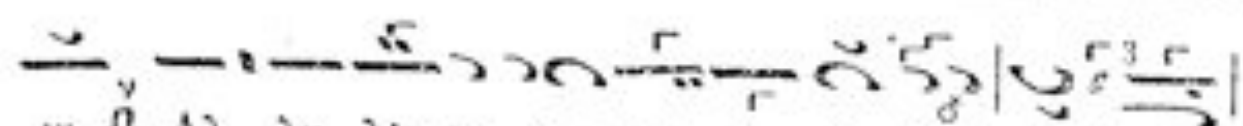
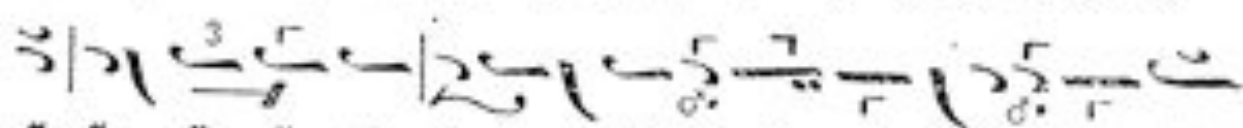
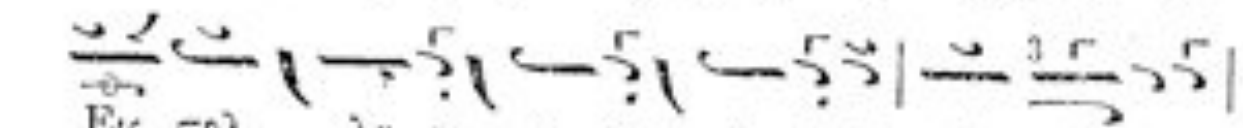
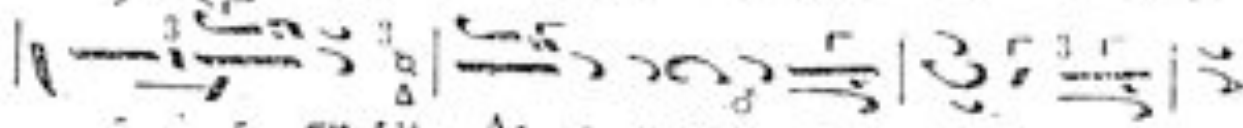
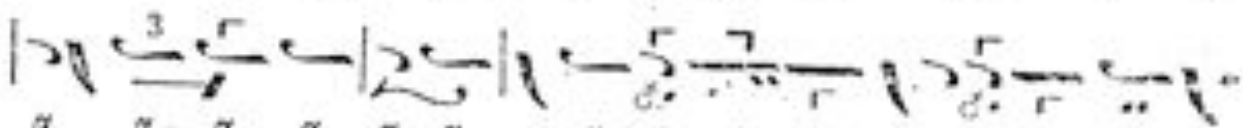










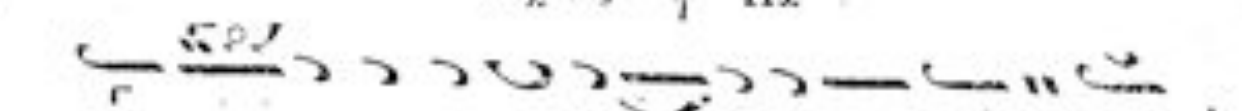
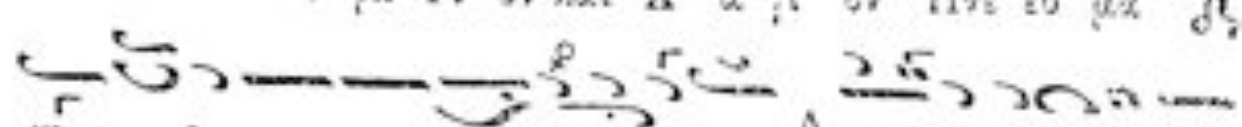
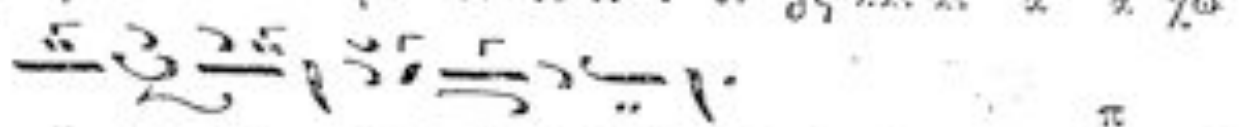
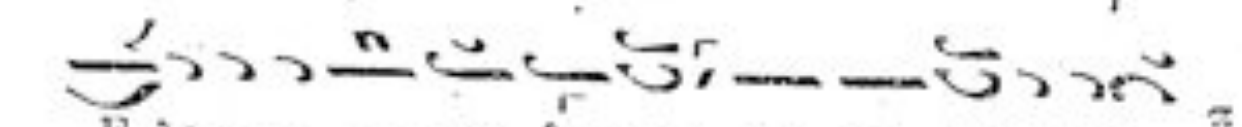

 εν θῷ Αλ λη λου ου ι . ι ι α α α α α α

 α α α α α α α α α α α α α α

 Εις πολ λα α α α α α α ε ε ε ε

 ε ε τη Δε ε σπο ο ο τα α α α

 α α α α α α α α α α α α α α

ΕΨ.

ΛΕΙΤΟΥΡΓΙΚΗ

ΚΑΙ «ΑΣΙΟΝ ΕΣΤΙΝ»

Ἦχος ᾠ Πα


 Ἦχ τε ε ρχ ῖ ον και Δ α γι ον Πνε ευ μα

 Τρι α δα ο μο ου ου σι ι ον και αι α α χω

 ω ω ω ρι ι ι ι στον

 Ε λε ον ει ρη νης θυ σι ι αν αι νε σε ως

του εανι
 καθις
 παυβικη

Α μη η η η η η η η η η η η η η

η η η

Σε υ υ μνου ου ου ου μιν σε ε ε ε ε ευ

λο ο γου ου ου ου με ε ε εν σοι ευ χα ρι

στου ου μιν Κυ υ ρι ε ε και ου ο ο με ε

ε θα α α α σου ου ου ου ο ο θε ε ο ο

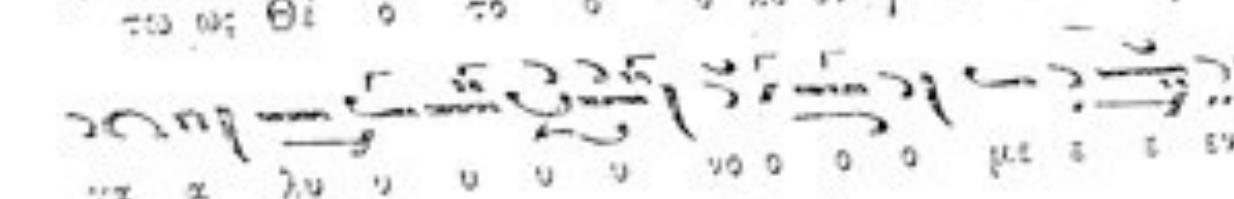
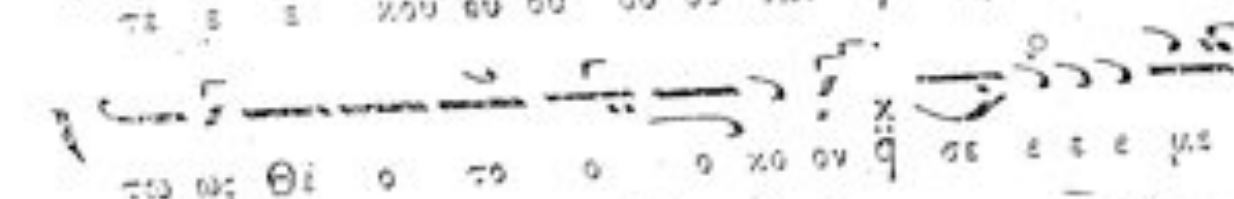
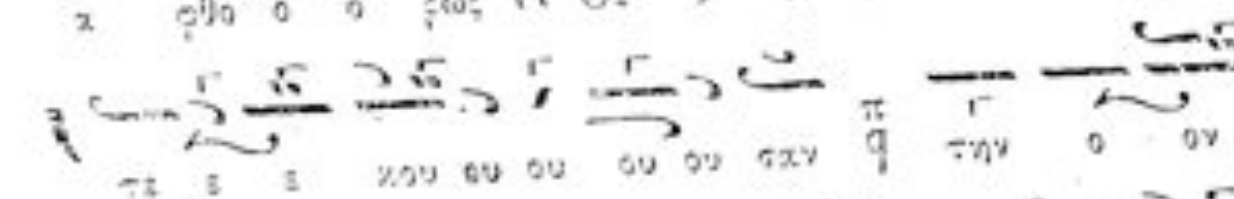
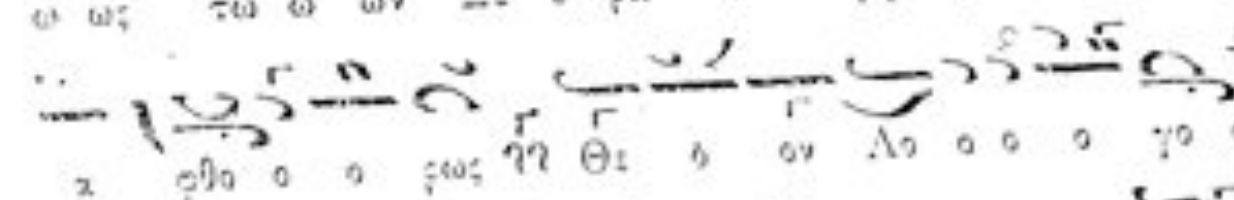
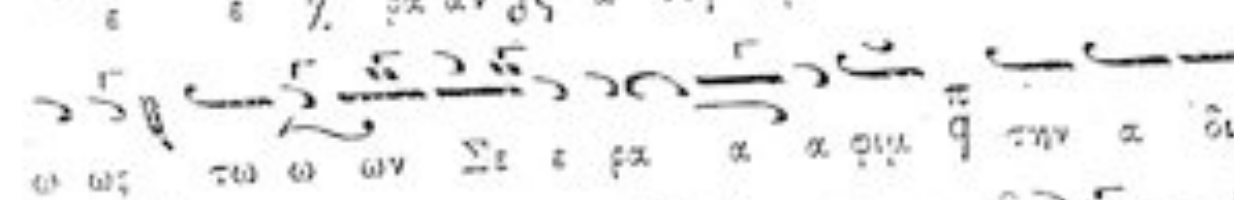
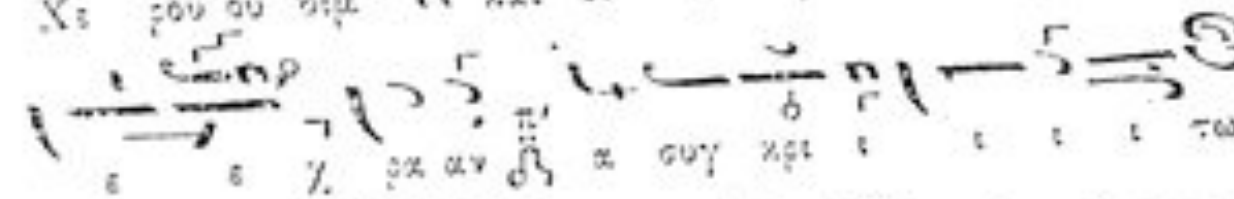
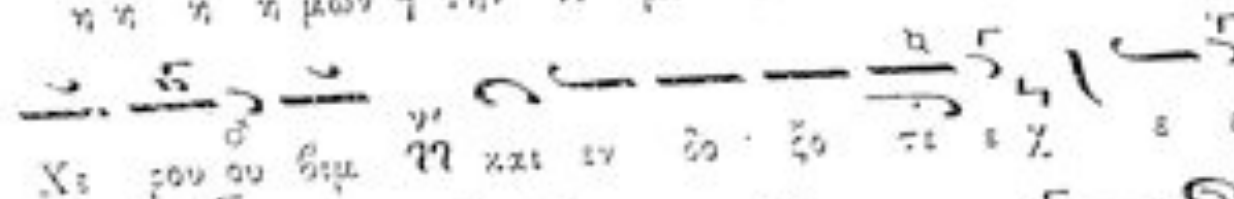
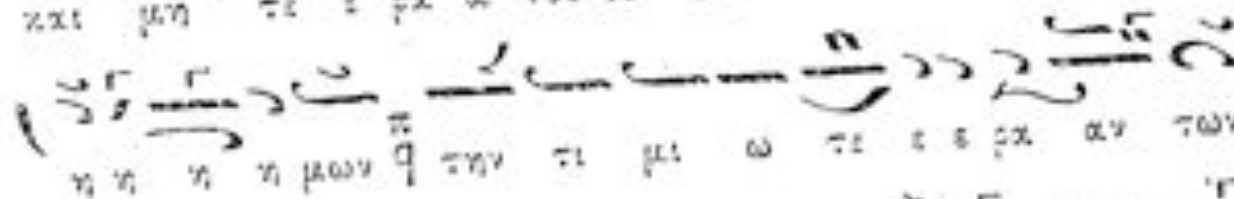
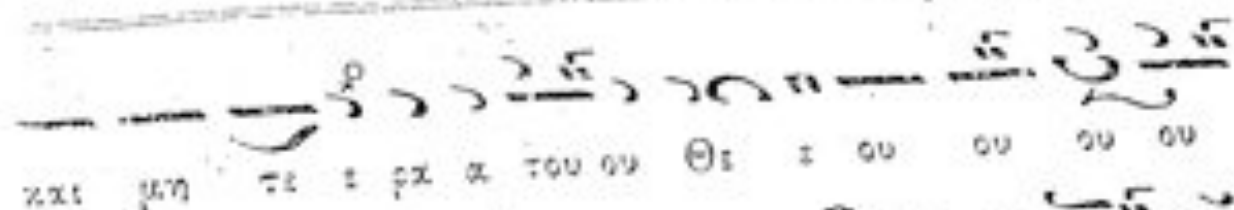
ο ο ος η η η η μων

Α ξι ον ε στι ε ε εν ω ω ω α

λη η θως μα κα ρι ζει εν σε τη ην θε ε ο ο

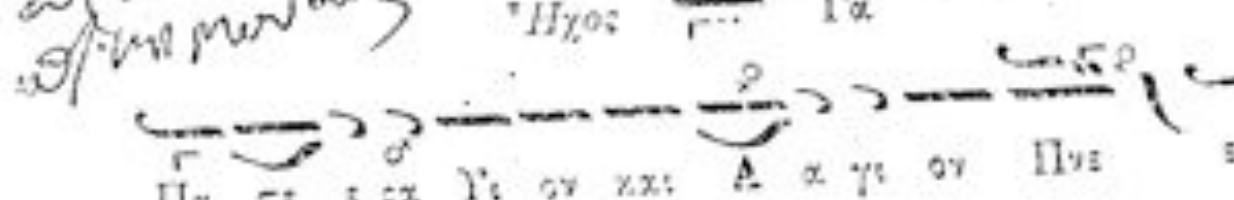
το ο ο ο κο ον την α ει μα κα α ρι ε

στον και πα να μω ω ω ω μη η η η το ον



E T E P A

καὶ εἰπὼν ἰωάννου θ. τῶν λη

$${}^{\circ}H_{\gamma\alpha} = \frac{\Gamma_{\gamma\alpha}}{\Gamma_{\gamma\alpha} + \Gamma_{\gamma\beta}}$$


μα $\frac{x}{q}$ Τρί α ὅα ο μο ου σι ι ον $\frac{x}{q}$ και αι α α

χω ω ρι ι στον

$\frac{r}{q}$

Ε λε ον ει ρη νης $\frac{x}{q}$ θυ σι ι αν αι αι νε σε ι ως $\frac{p}{q}$

Και με τα του Πνευ μα τος σου

$\frac{x}{q}$

Ε χο μεν προς τον Κυ ρι ι ον

$\frac{x}{q}$

Α α ξι ον και αι δι ι ι ι ι ι

και αι αι αι ον

$\frac{r}{q}$

Α γι ος α γι ος α γι ος Κυ ρι ος Σαβ βα

ωθ $\frac{x}{q}$ πλη ρης ο ου βα νο ος και η γη

της ὅο ο ο ο ξη ης σου $\frac{r}{q}$ Ως σα να εν τοις γ'

ψι ι ι στοις $\frac{x}{q}$ ευ λο γη με νος ο εφ χο

με νοι εν ο νο μα τι Κυ ρι ε ι ου Ως σα

να α ε εν τοι οις υ υ ψι ι στοι οι οι οις

Α μη η η η η η η η η

Α α α α μη η η η η

Σε ε ε ε υ υ μνου ου ου με εν σε ε ε ε

ε ευ λο γου ου ου ου μεν σοι ευχα ρι στου ου

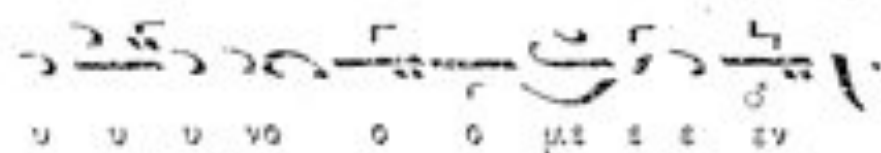
με εν Κυ υ υ υ υ ρι ι ι ι και δε ο ο ο

ο με θα α σου ου ο ο θε ο ο ο

ο ο οι η η η η μων

Δ ζι ι ο ον ε σσι ι εν ως α α λη η

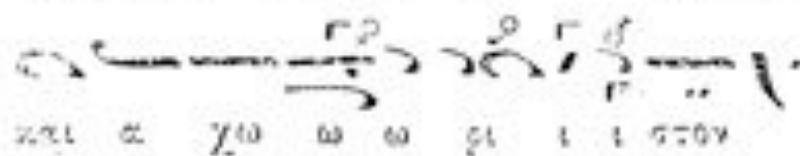
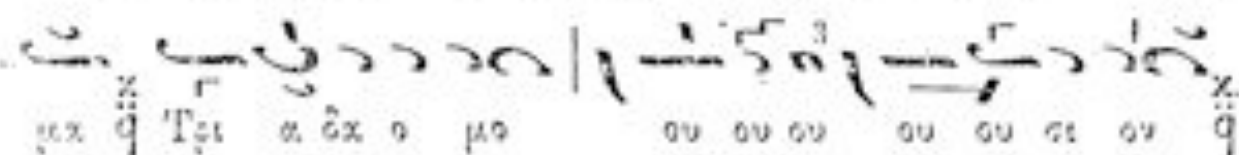
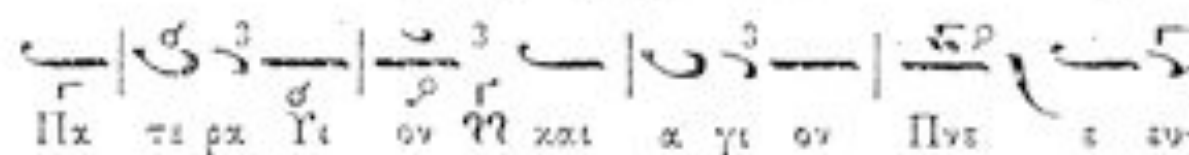
η θω ως μα κκ ρι ζι εν σε ε ε την θε



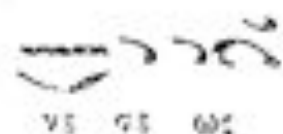
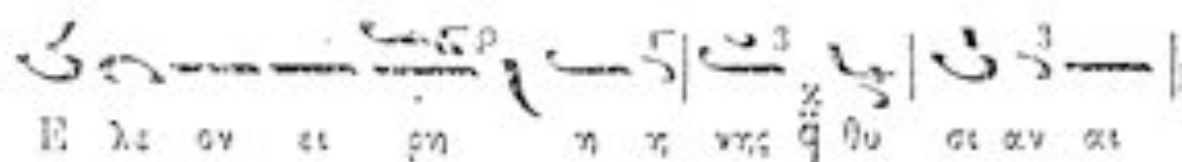
ΕΤΕΡΑ

Ἦχος λ π ρ Πα

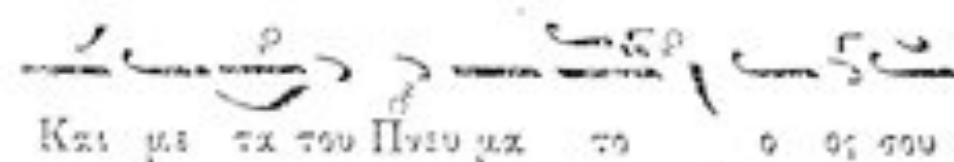
Handwritten note:
 το ελ γαντ
 καμψ
 πωλη



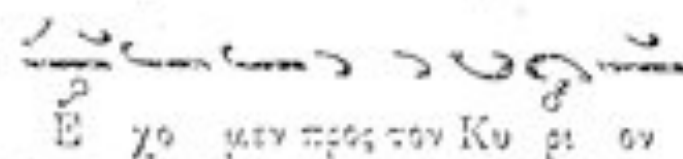
π ρ



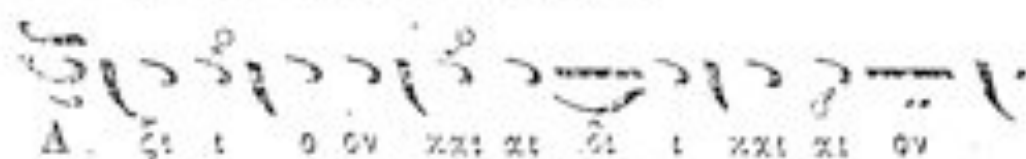
π ρ



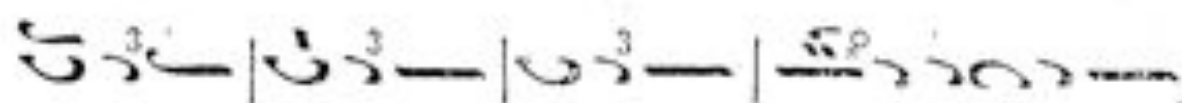
λ ρ



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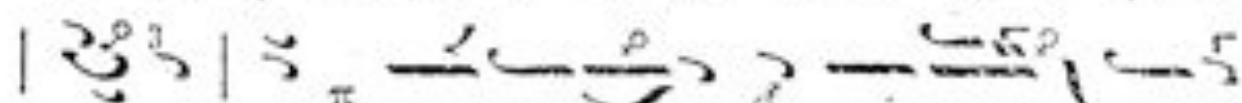
π ρ



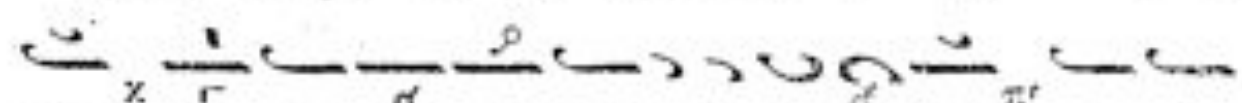
Α γι ος α γι ος α γι ος Κυ υ ρι ος Σαβ



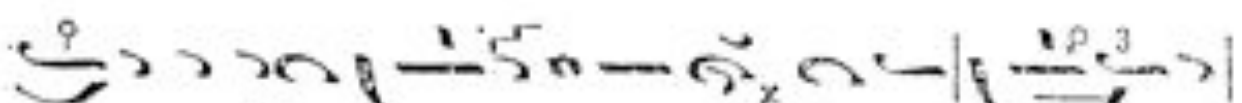
βα ωθ ᾧ πλη ρης ο ου ρα νος π' και η γη της



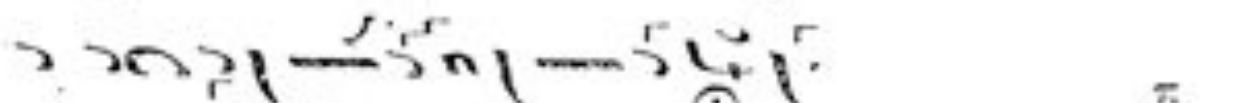
δο ξης σου ᾧ Ωσ σα να εν τοις ὕ ψι ι ι



στοις ᾧ εὐ λο γη με νος ο ερ χο με νος ᾧ εν ο



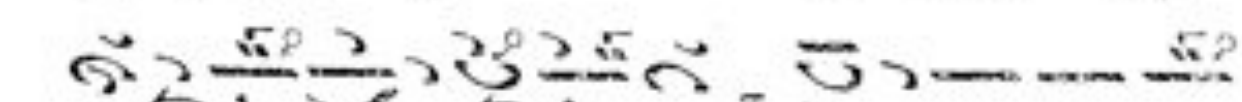
νο μα τι Κυ ρι ι ι ι ου ᾧ Ωσ σα να α εν



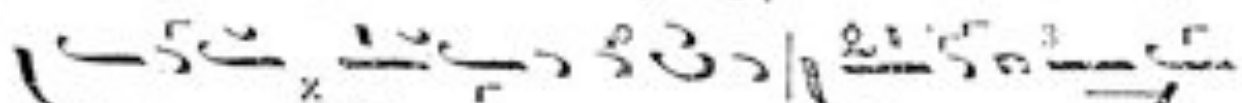
τοις υ υ ψι ι ι ι ι στοις



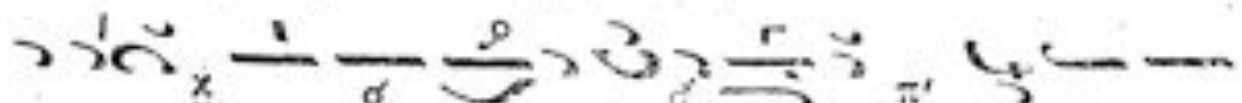
Α α μην ᾧ



Σε υ υ μνου ου ου ου μεν ᾧ Σε ε ευ λο γου



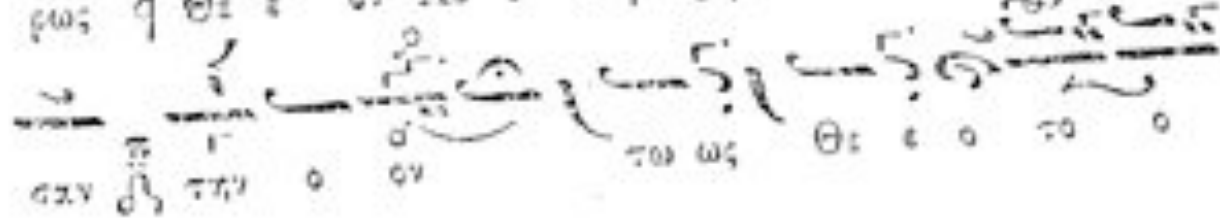
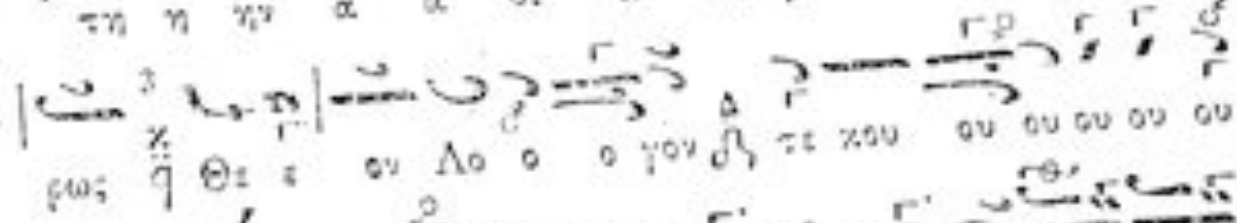
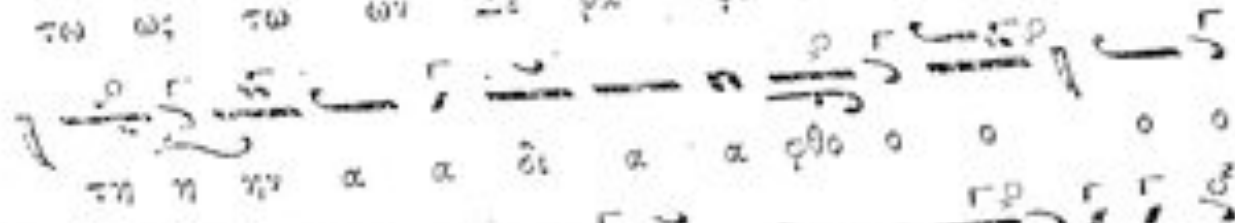
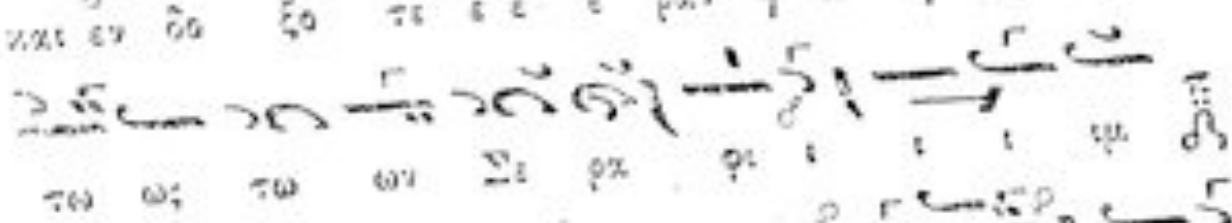
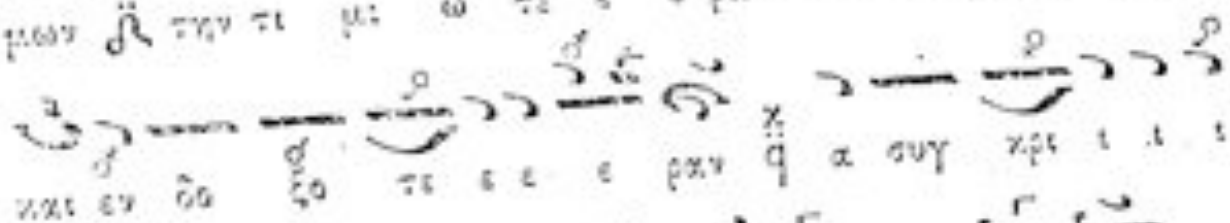
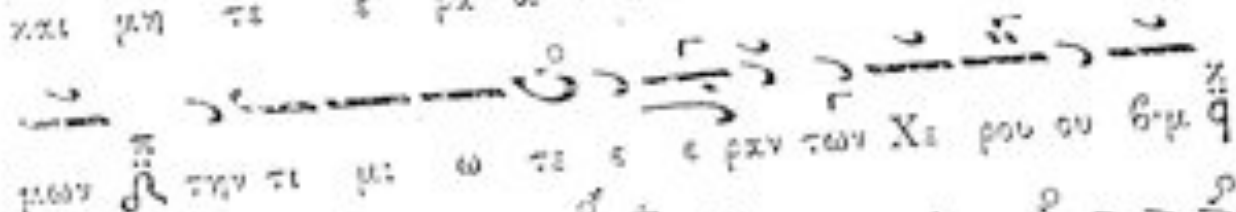
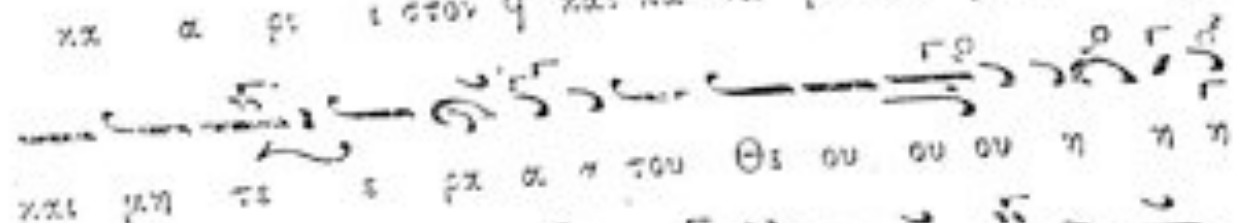
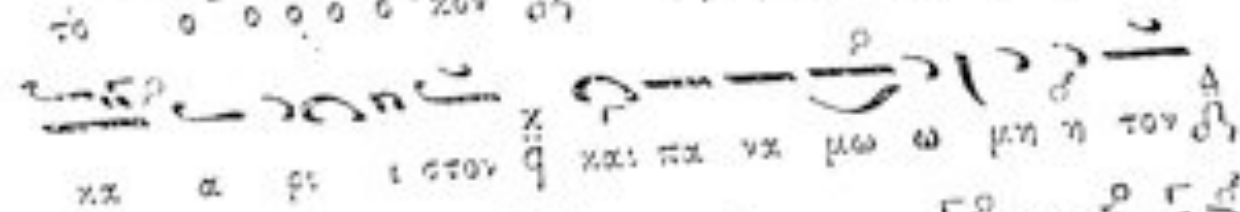
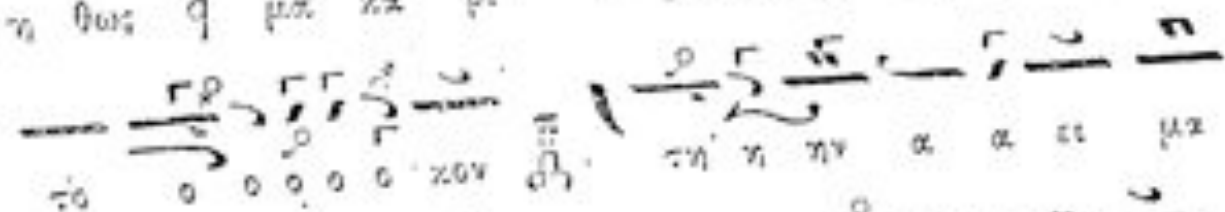
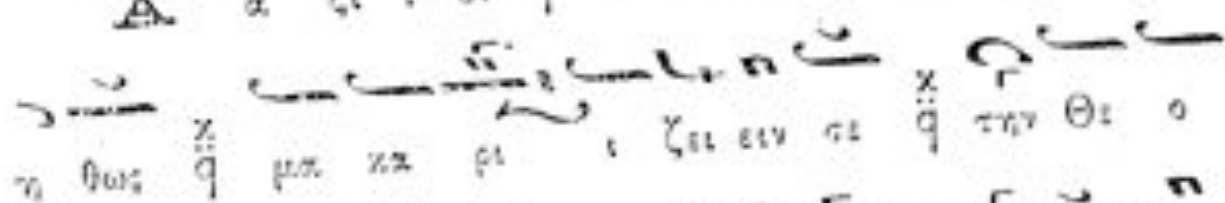
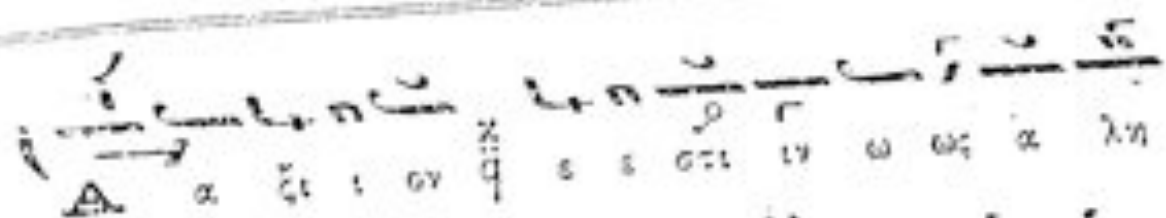
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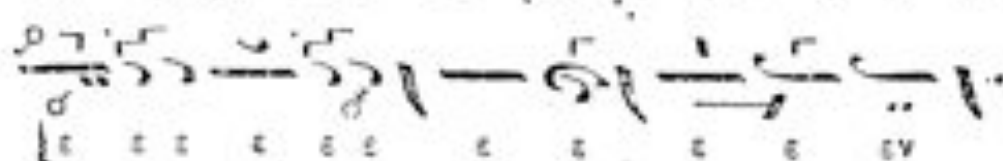
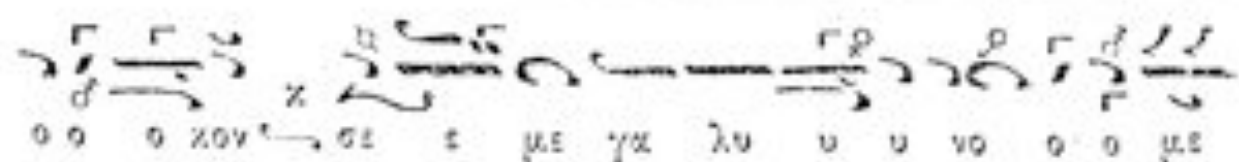


ρι ε ᾧ και ᾧ ο με θα α α σου ᾧ ο Θε ο



ο ος η η η μων

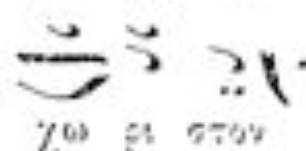
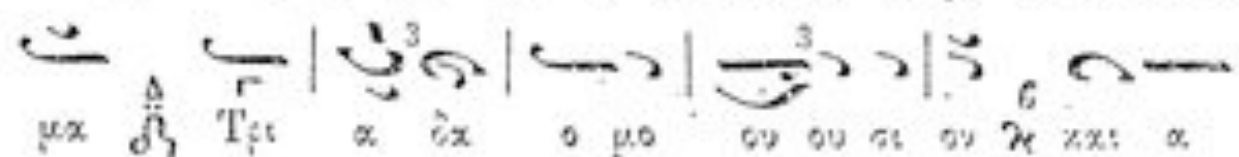
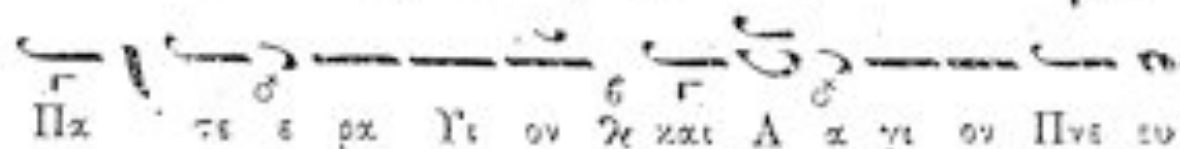




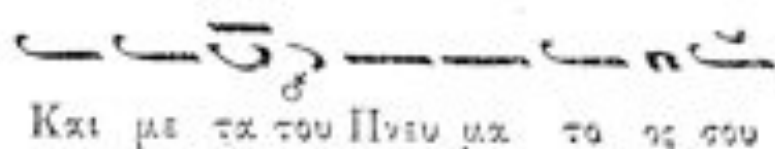
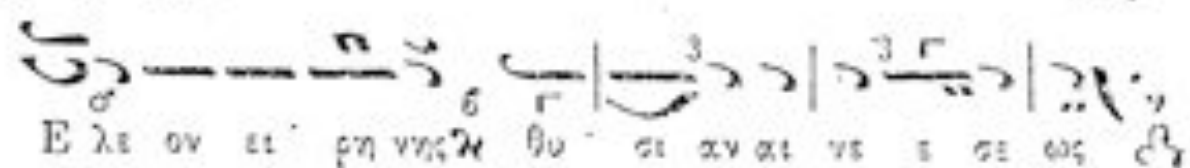
Ε Τ Ε Ρ Α

Ἦχος λ β Νη

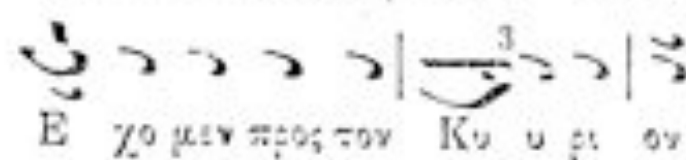
Handwritten note:
 Δοξολογία
 Προηγμένη
 μελωδία



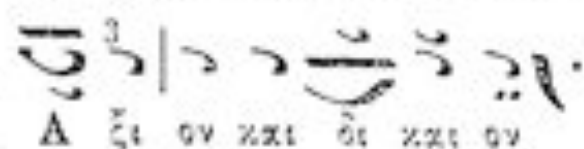
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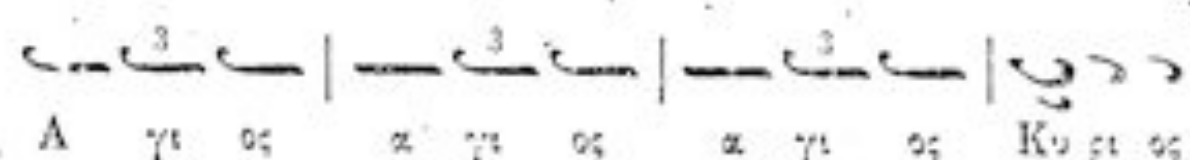
Δ



ε
 θε



β



Σαβ βκ ωθ δὲ πλκ ρτς ο ου ρα νος γγ και η γη

της εο ο ξκς σου λκ Ωτ σα να εν τοις γ φι ι

στοις δὲ ευ λο γη με νος ο ιρ γκ ο με νος λκ εν ο

νο μα τι Κυ ρι ι ου δὲ Ωτ σα να γγ εν τοις

γ φι ι στοις γγ

Α α μην δὲ

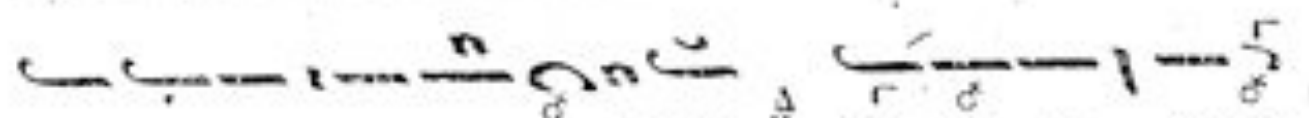
Σε ε υ υ μνούμεν λκ Σε ε ευ λο γου ου μεν δὲ

Σοι ευ χθ ρι στου ου μεν Κυ ρι ε λκ και εο ο με

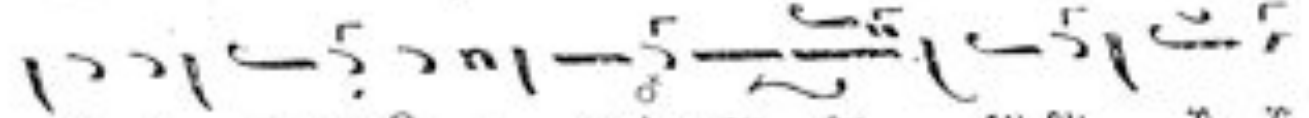
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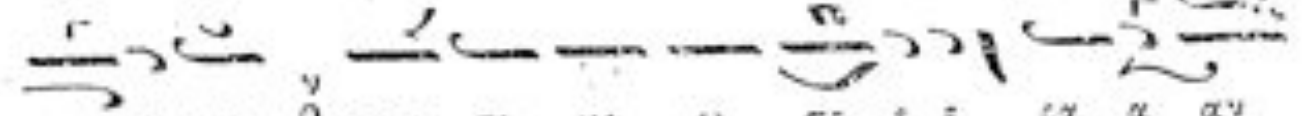
Α ξι ον ε στιν ω ως α λη η θως δὲ μα κκ

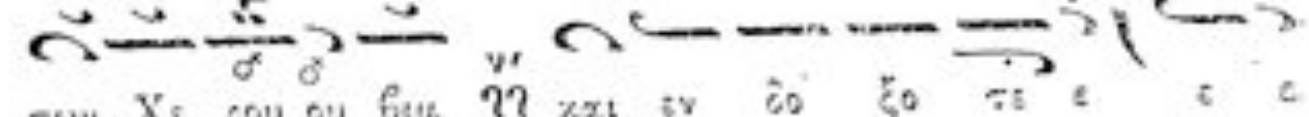
ρι ζει εις σε τη ην θε ε ο το ο ο ο κον δὲ

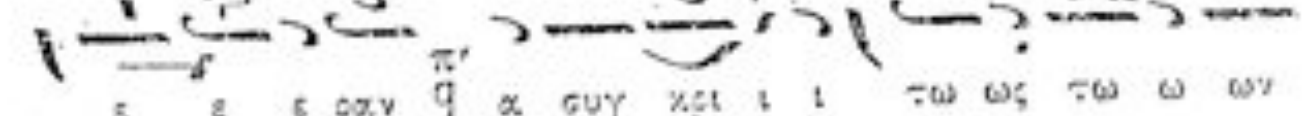

 την α ει μα κα ρι ι στον και πα να μω ω

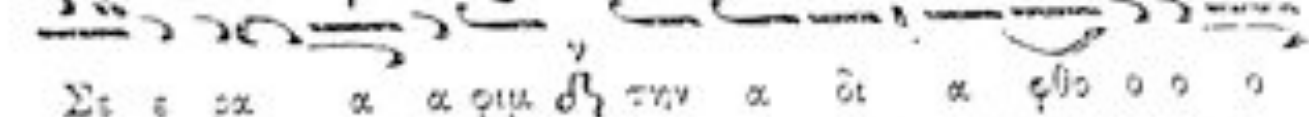

 ω ω ω ω μη η η η τον και μη τε ε

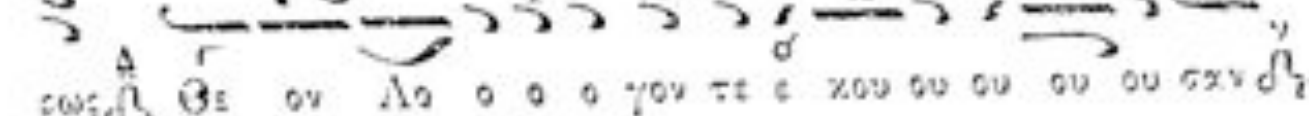

 ρα α του ου Θε ε ου ου ου ου ου ου η η

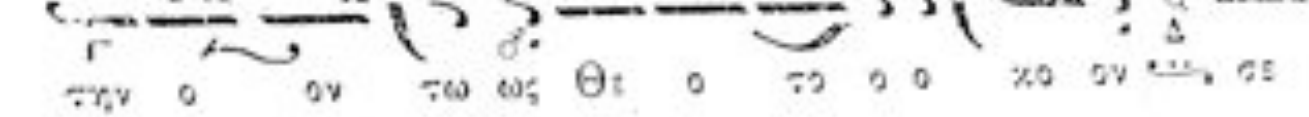

 η η μων την τι μι ω τε ε ε ρα α αν


 των Χε ρου ου θιμ και εν δο ξο τε ε ε ε

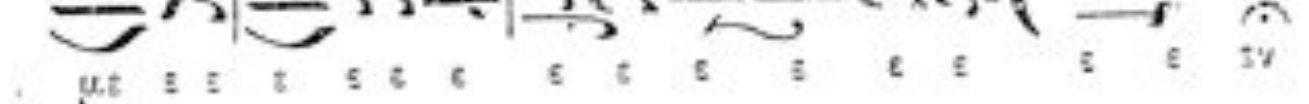

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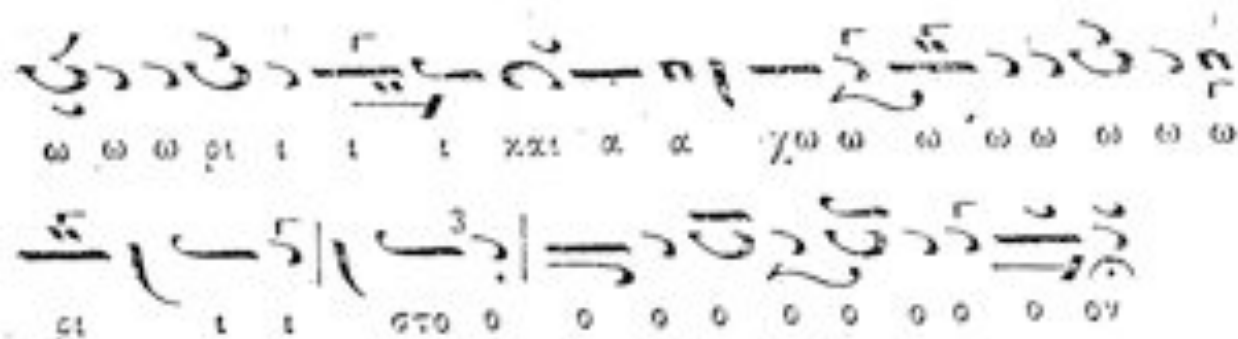

 Σε ε ρα α α ριμ την α δι α φθο ο ο ο


 ρως Θε ον Λο ο ο ο γον τε ε κου ου ου ου ου σαν


 την ο ον τω ως Θε ο το ο ο κο ον σε


 ε ε ε με γα α λυ υ υ υ υ νο ο ο


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Δ'.

ΚΟΙΝΩΝΙΚΑ ΤΩΝ ΚΥΡΙΑΚΩΝ ΙΩΑΝΝΟΥ ΠΡΩΤΟΨΑΛΤΟΥ

Συντηρηθέντα ἐπὶ Κ. Α. ΨΑΛΟΥ

Κατ' αἴτησιν τοῦ ἁγιωτάτου Μητροπολίτου Πελοποννήσου Ἰωαννῆς Φορμαζοῦλου

Ἦχος ᾠ Πχ

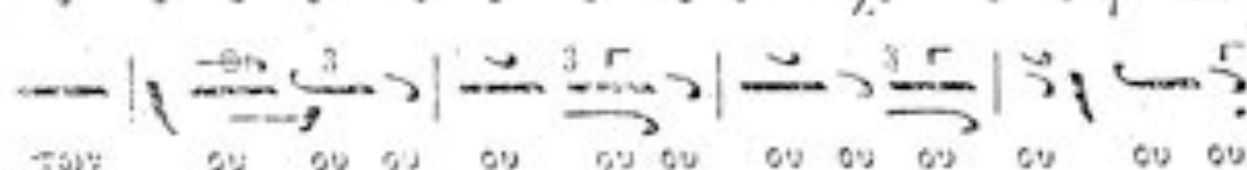
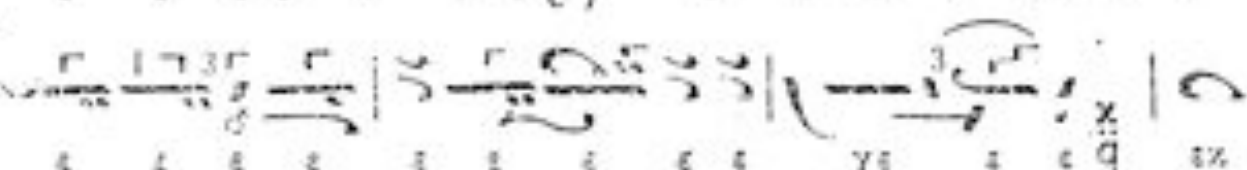
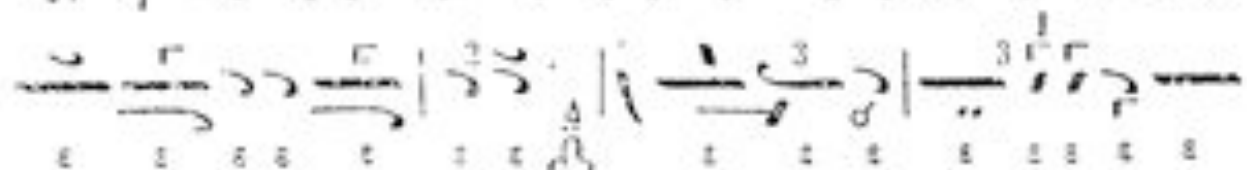
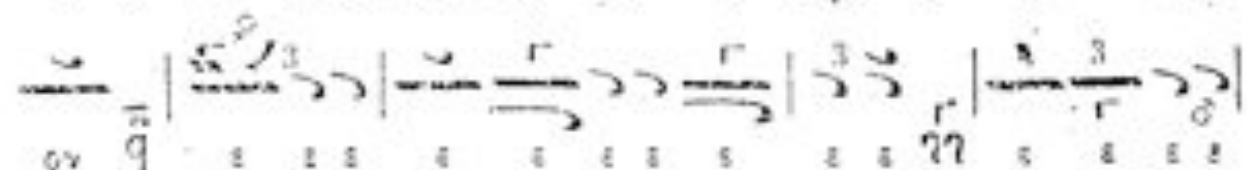
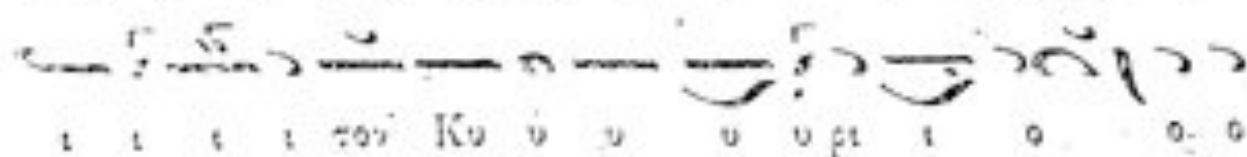
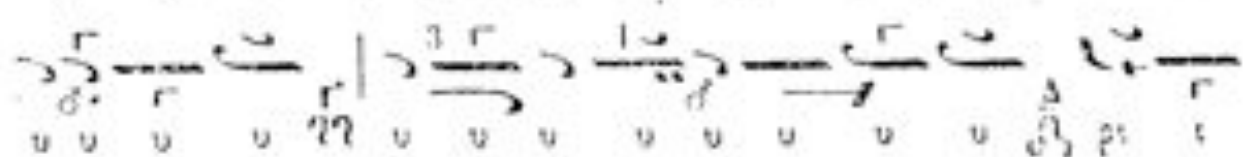
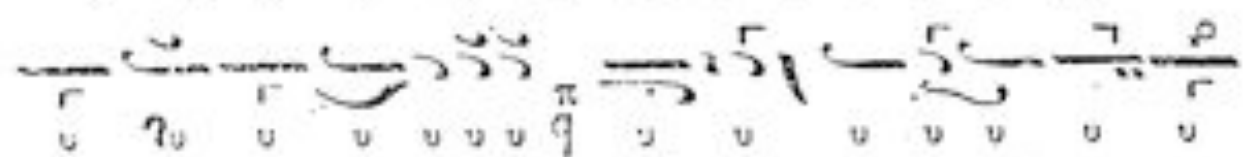
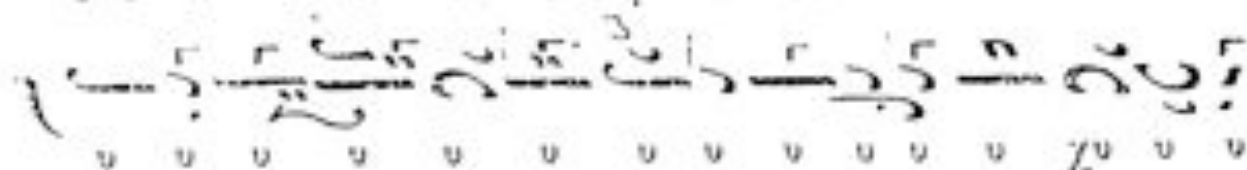
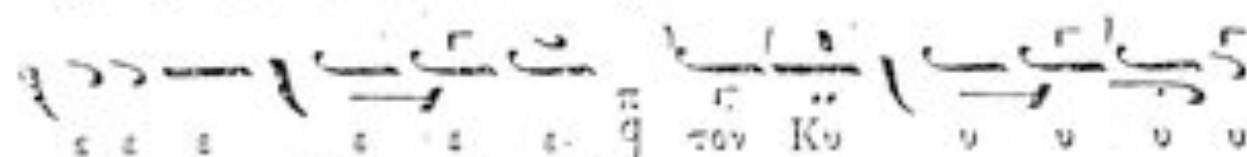
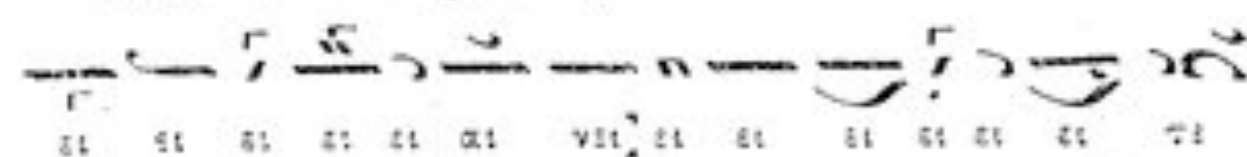
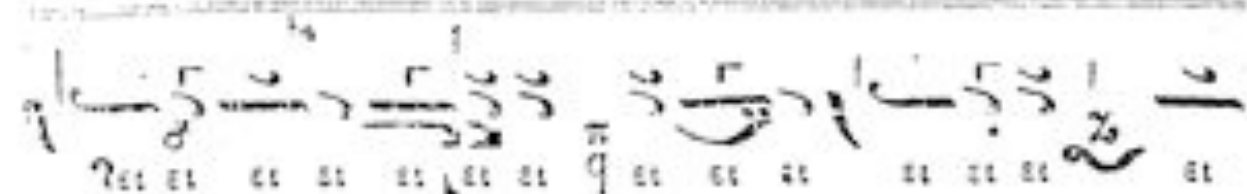
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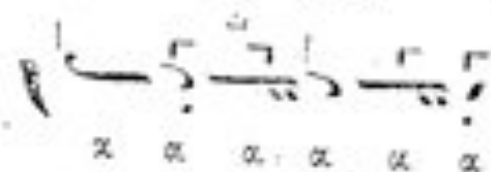
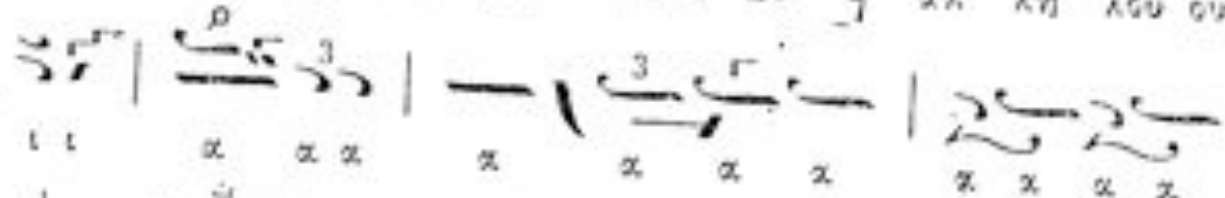
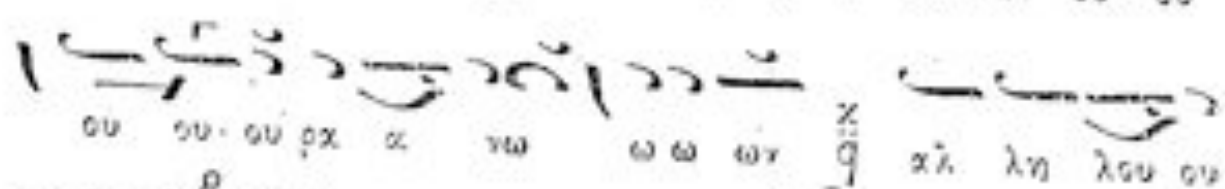
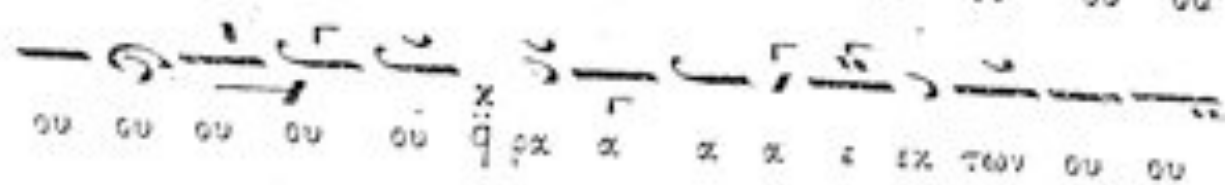
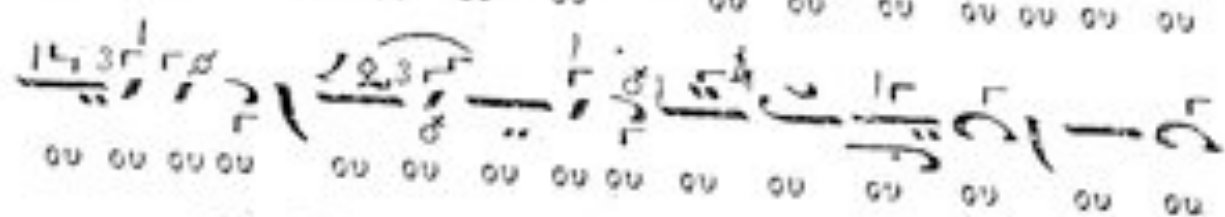
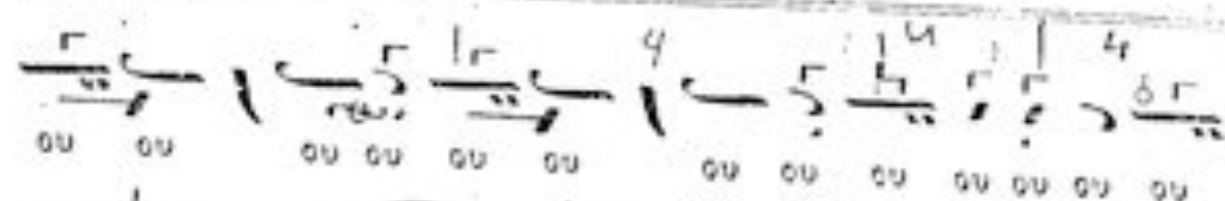
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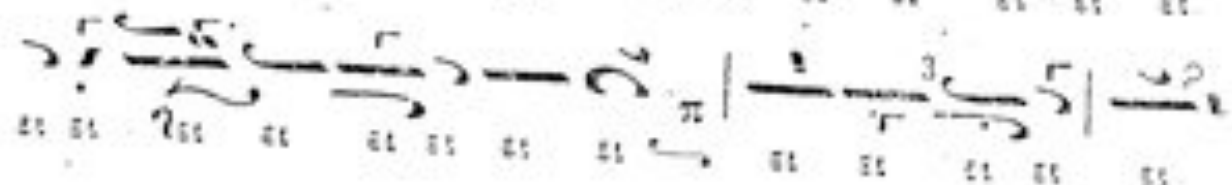
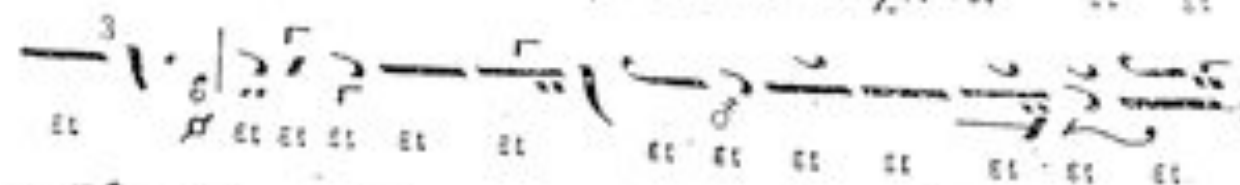
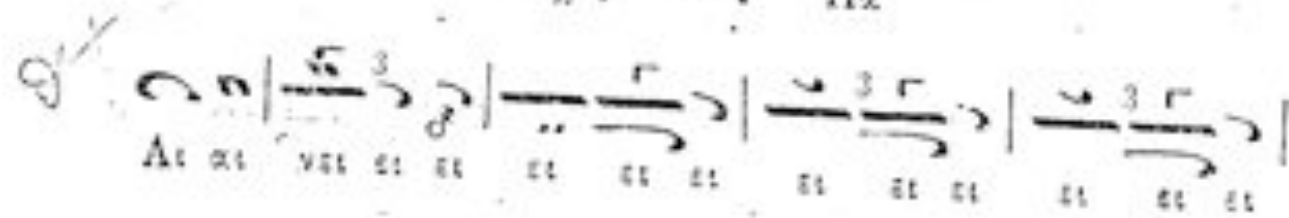
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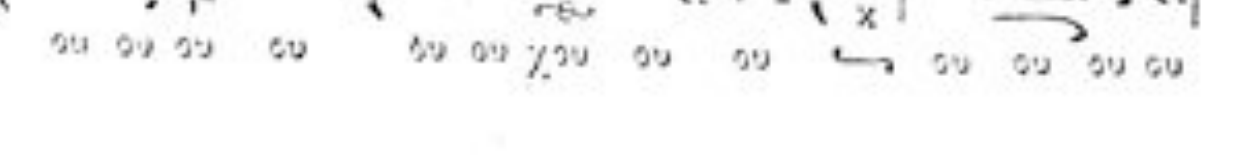
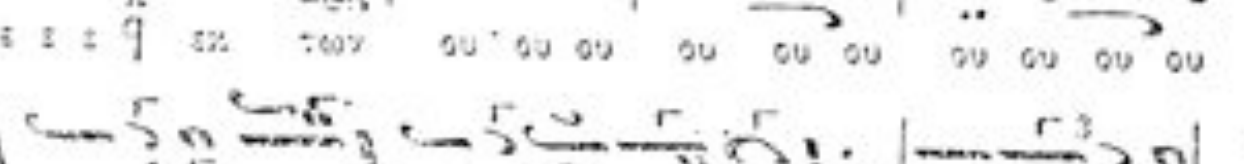
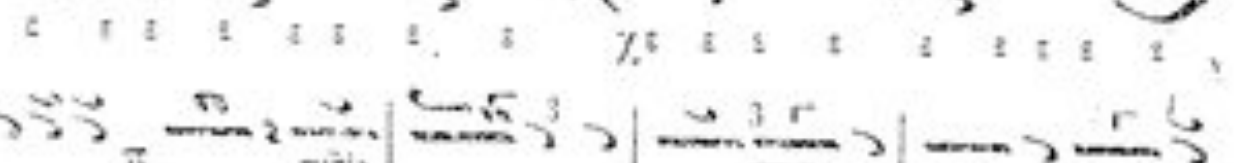
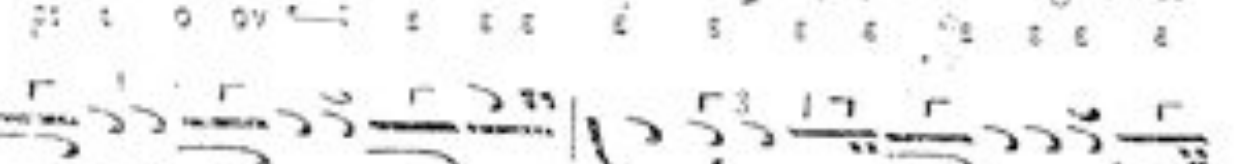
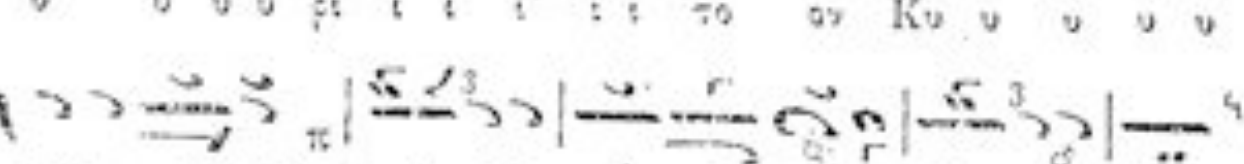
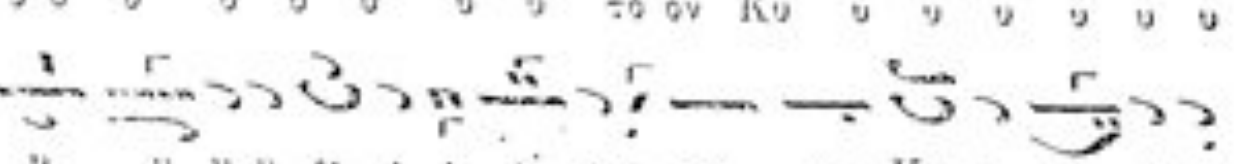
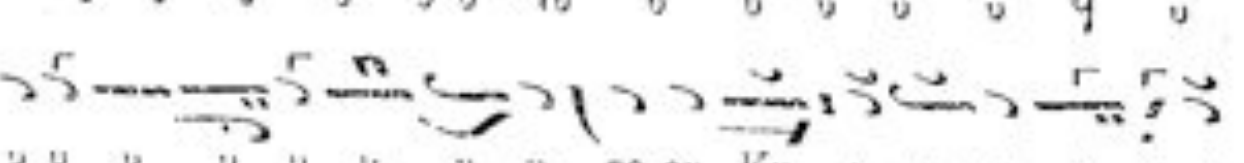
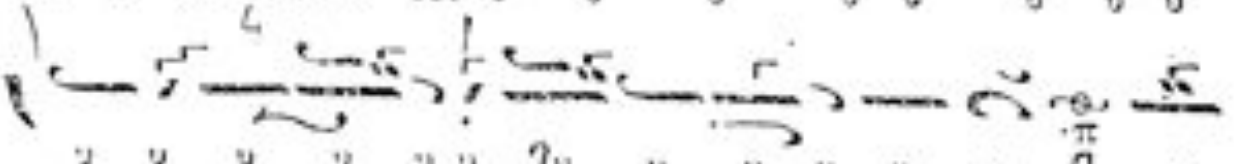
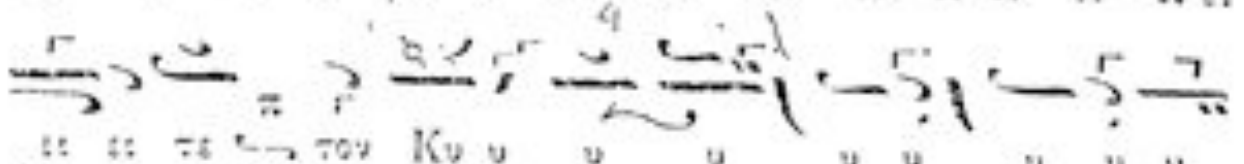
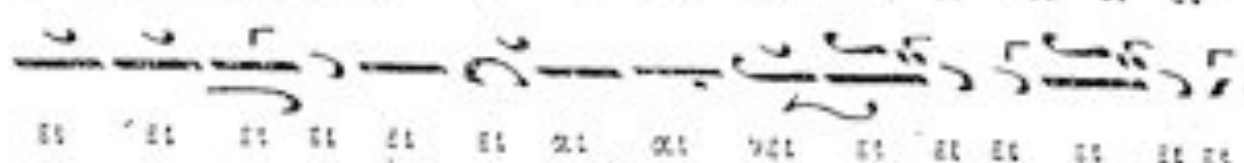
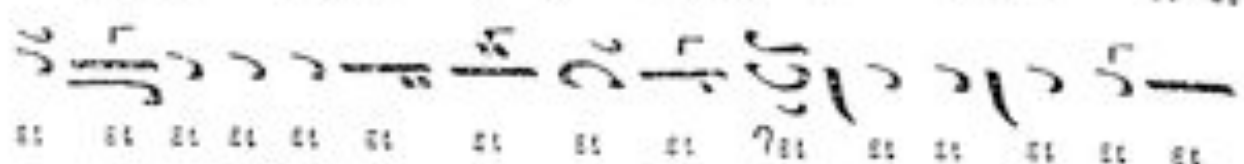
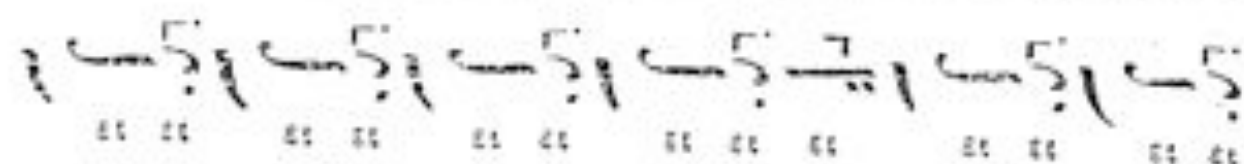
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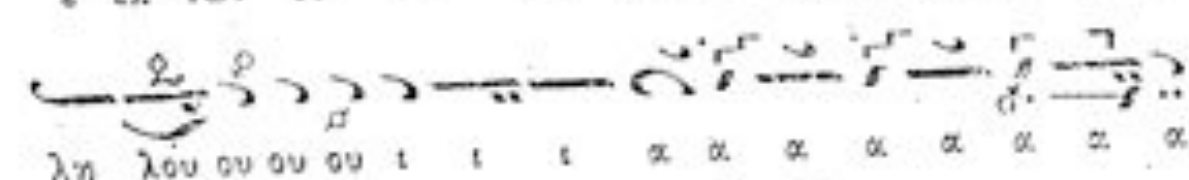
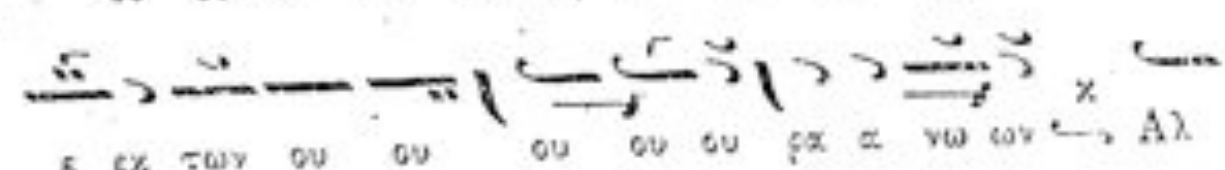
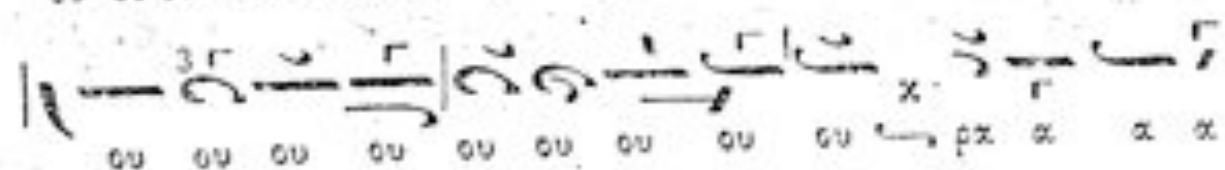
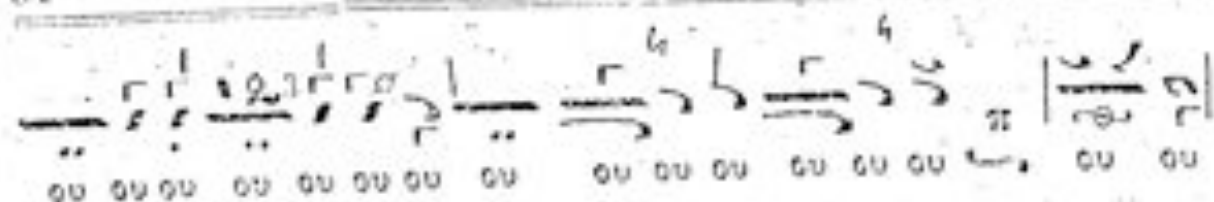




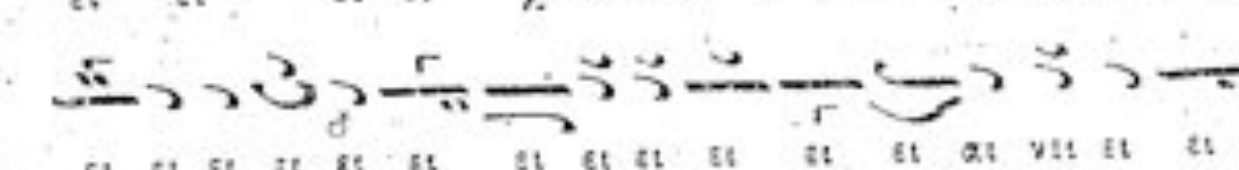
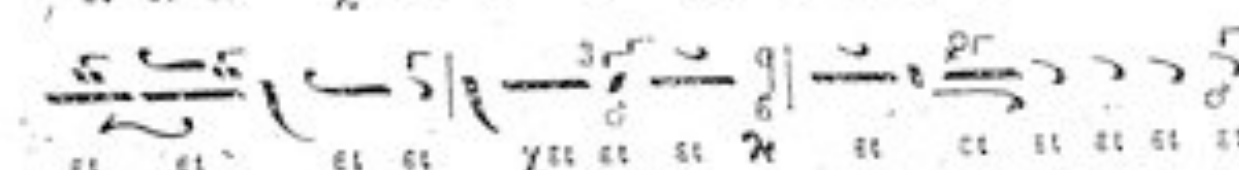
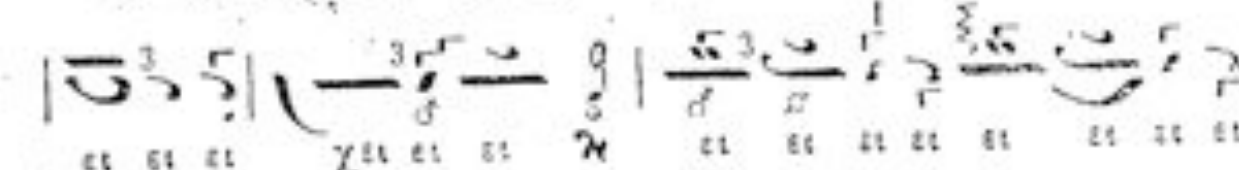
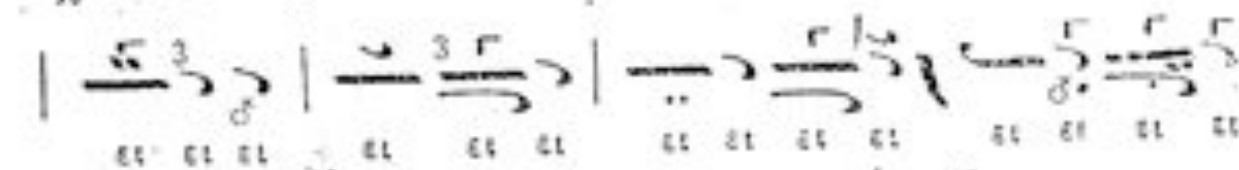
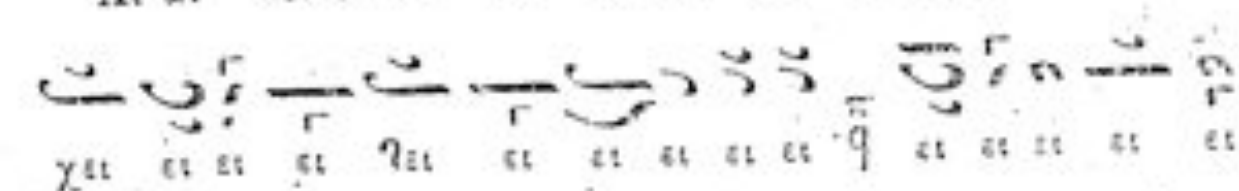
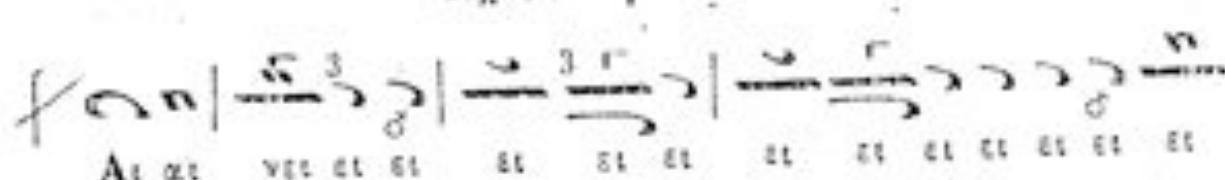
Ηχος Πα

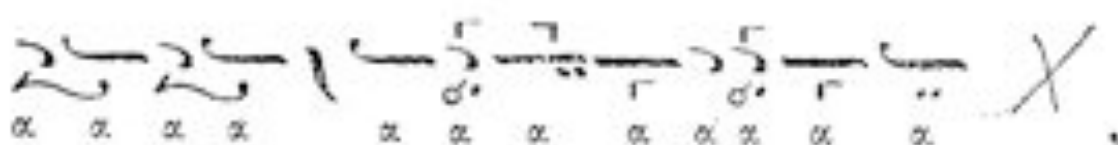
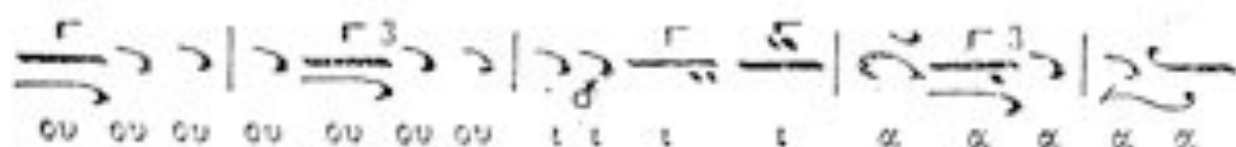




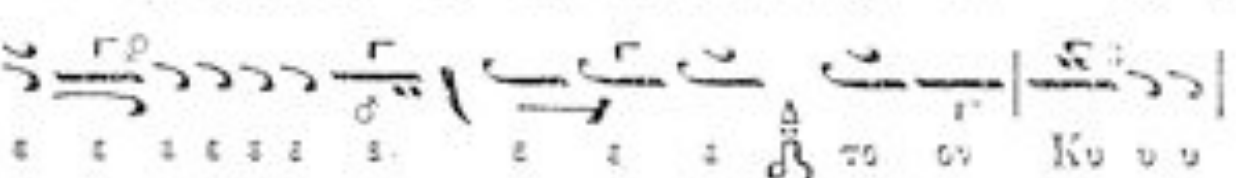
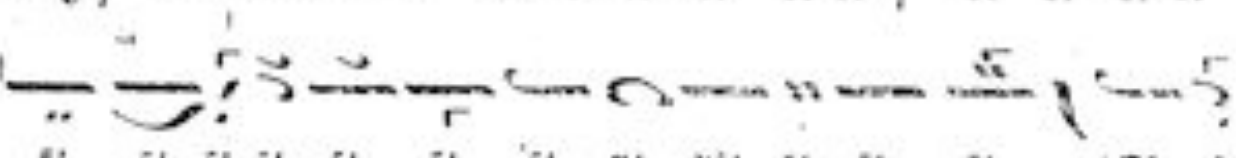
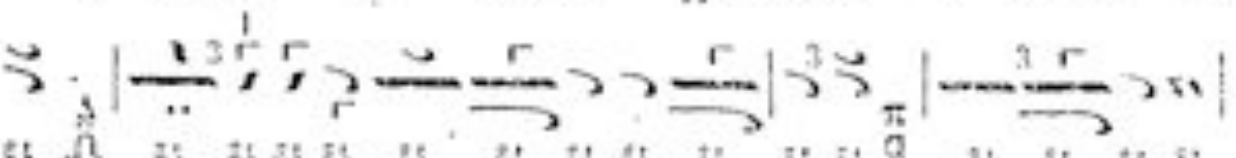
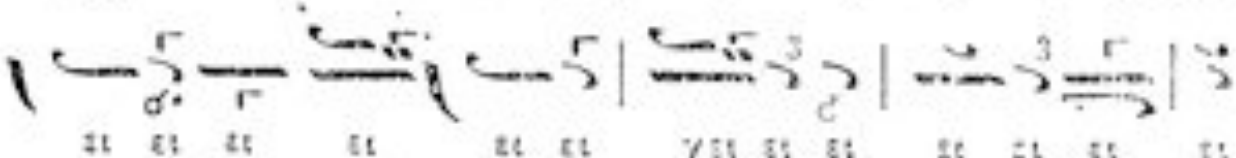
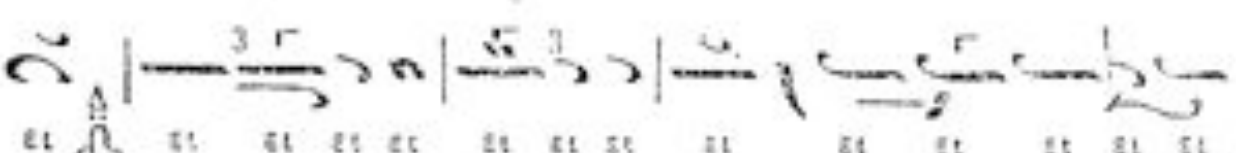
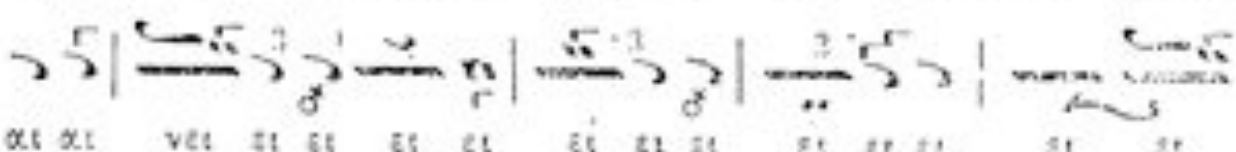
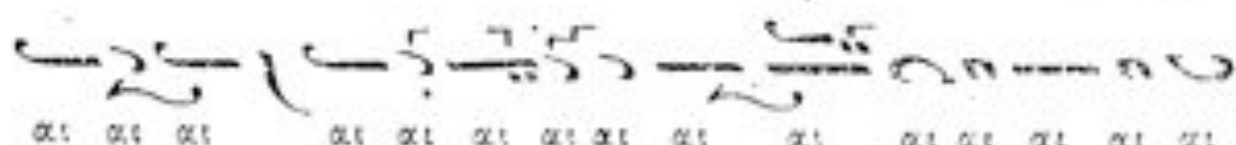
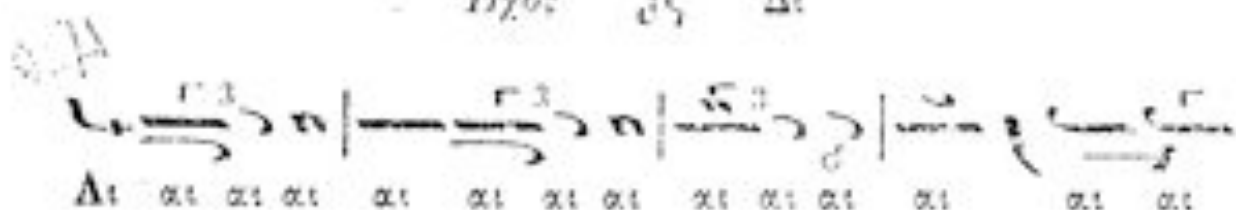


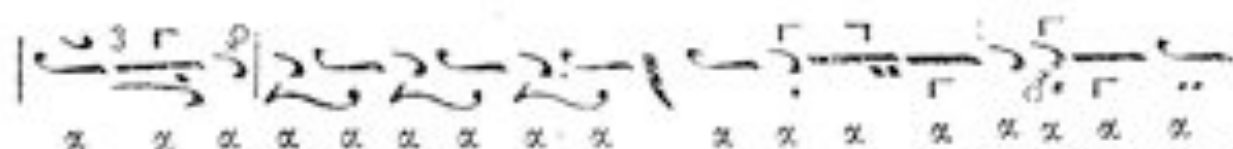
Ηχοι: Γα²



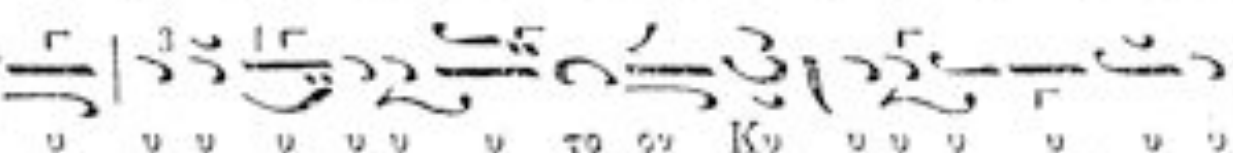
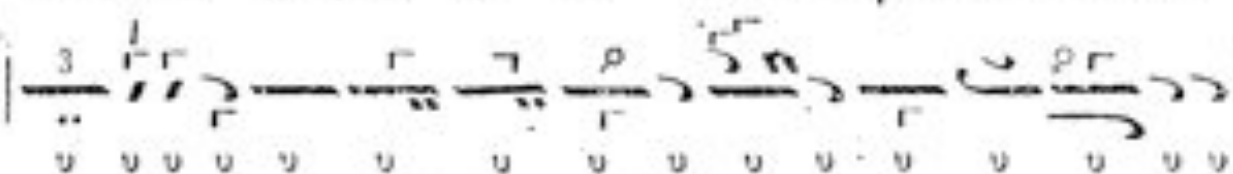
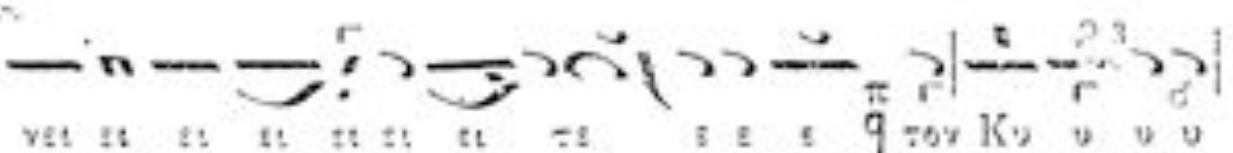
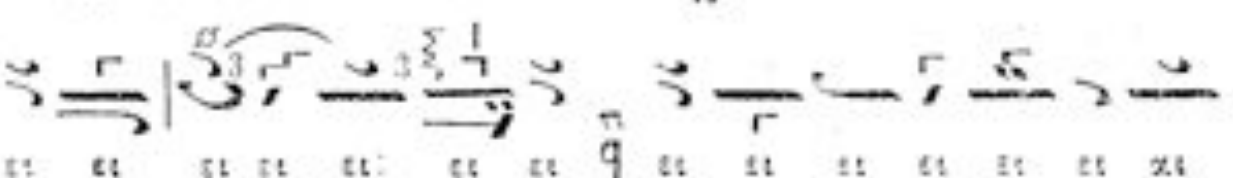
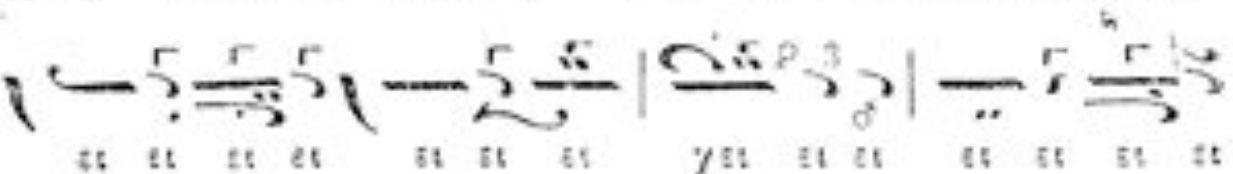
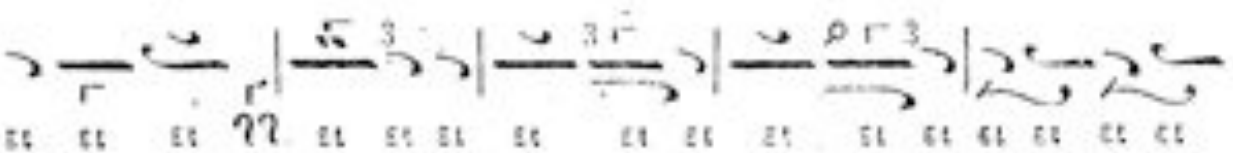
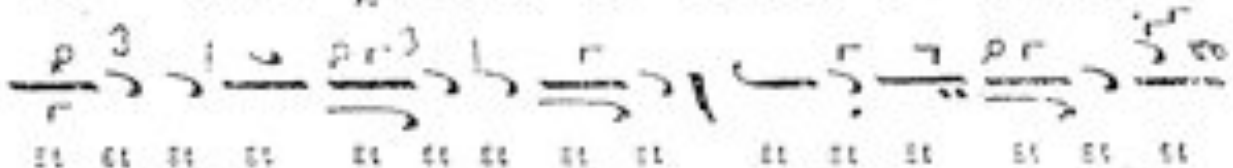
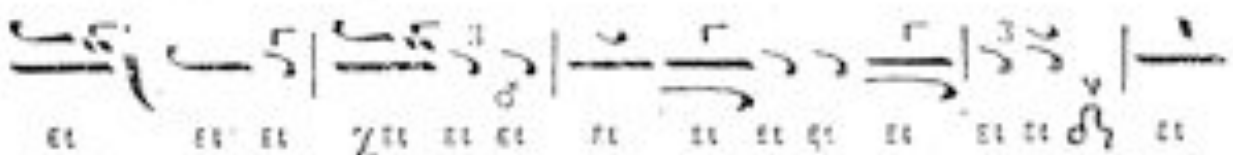
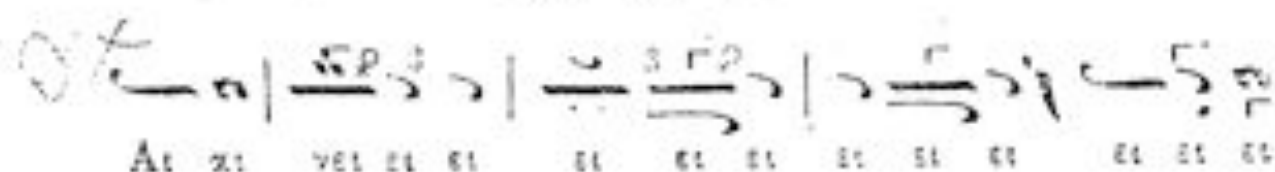


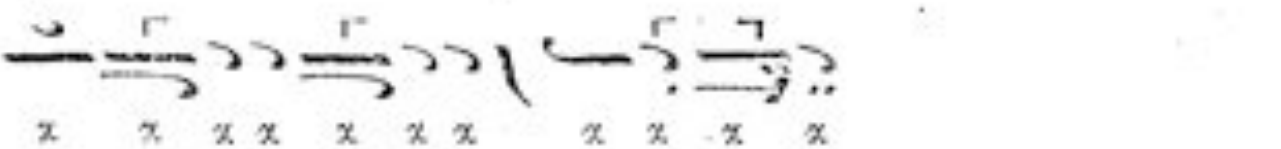
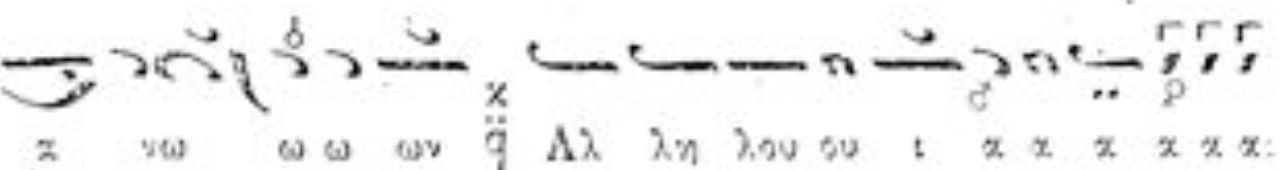
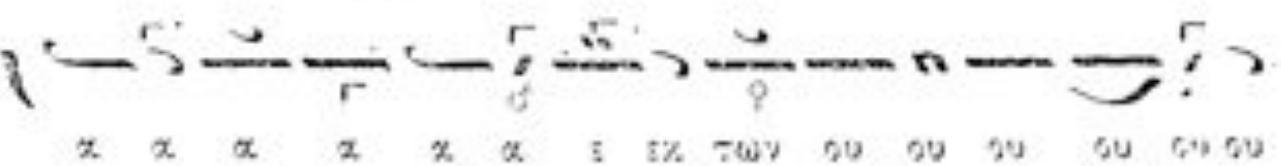
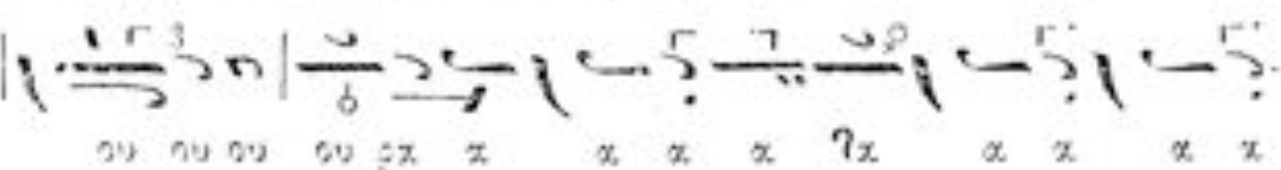
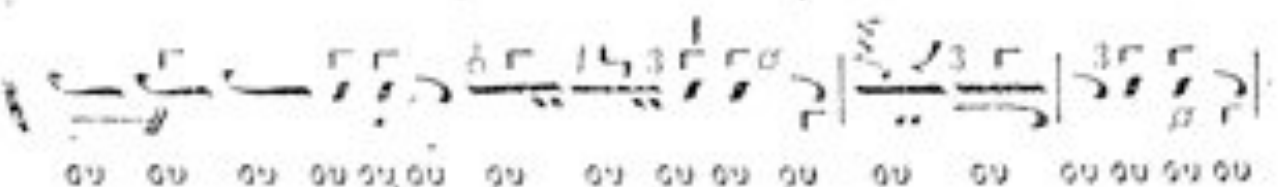
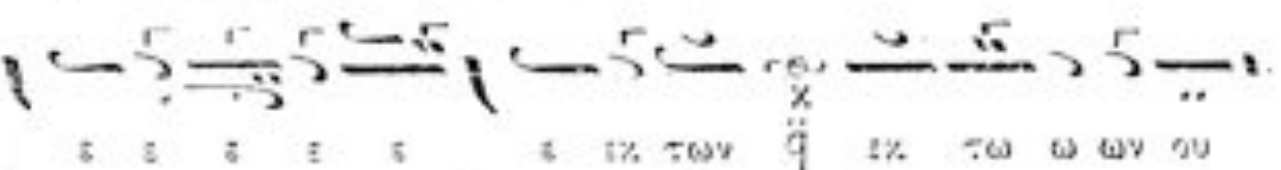
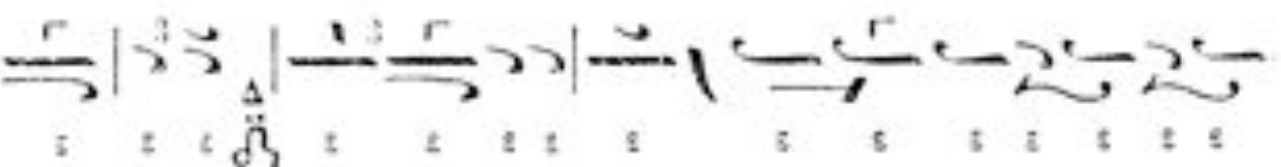
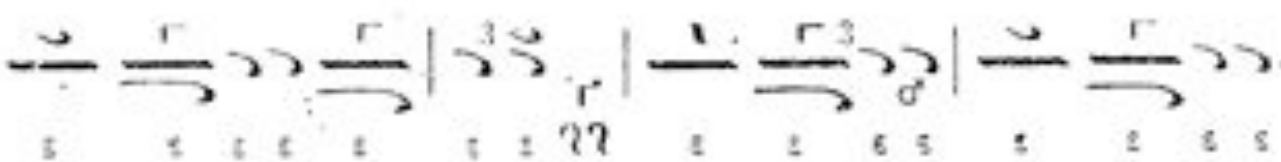
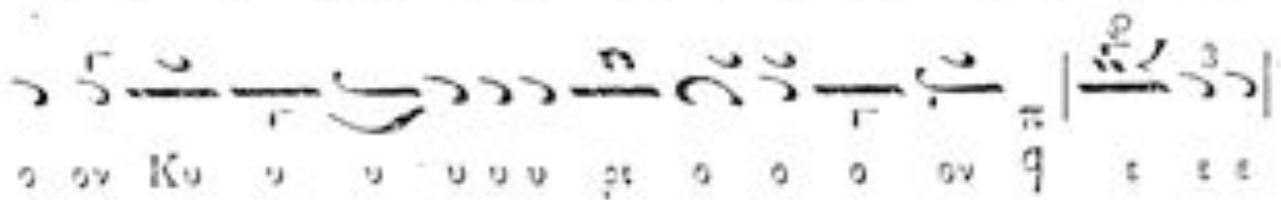
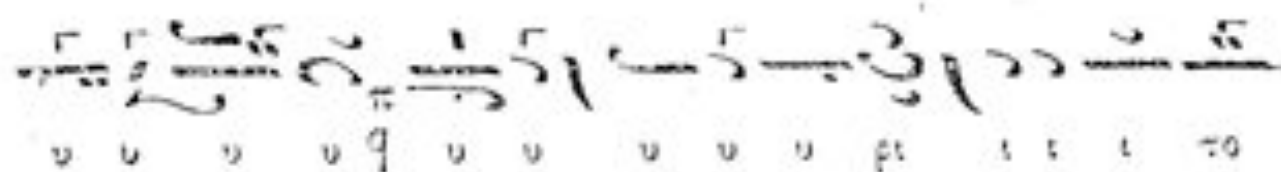
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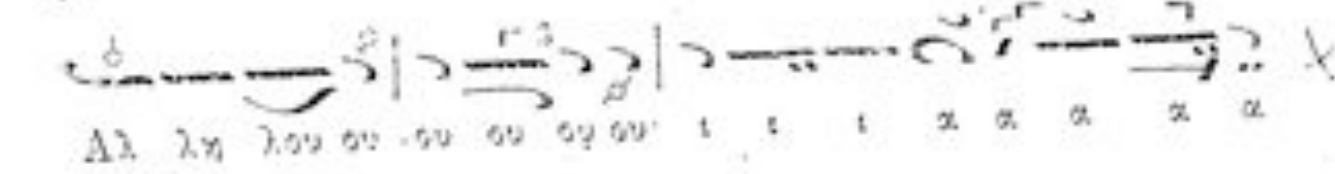
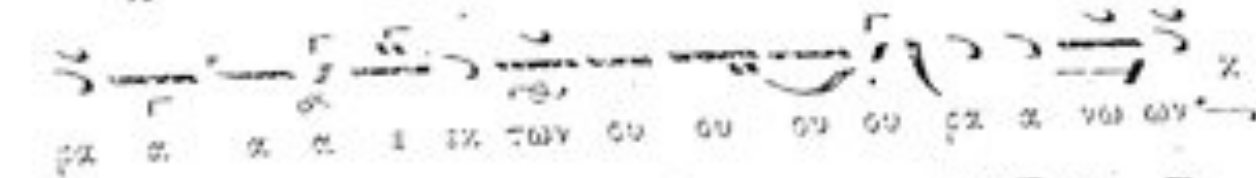
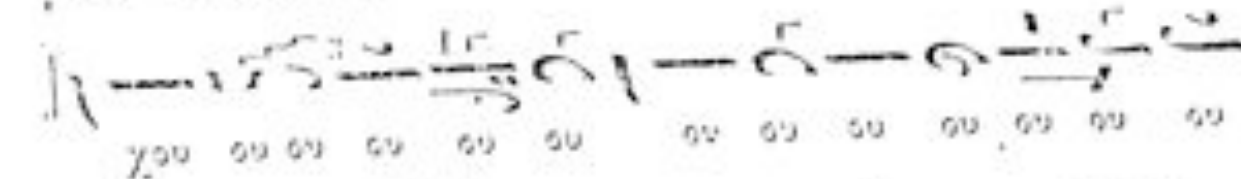
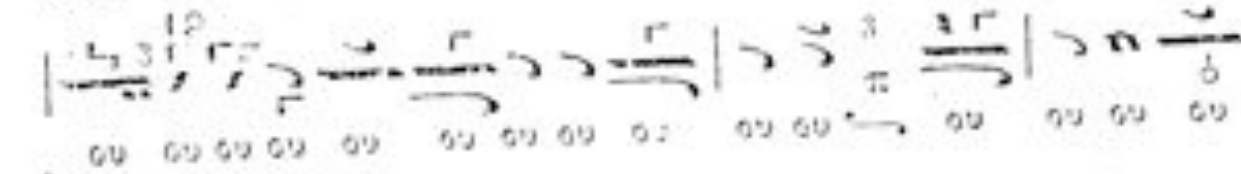
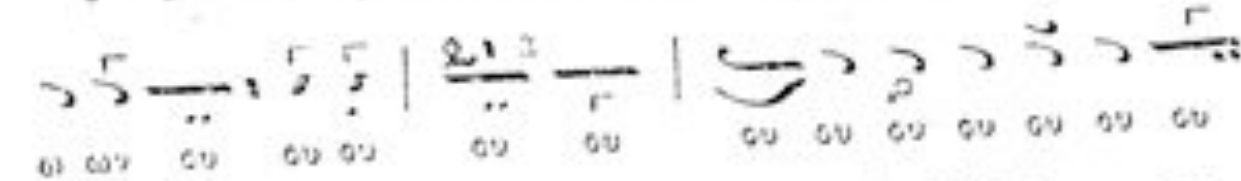
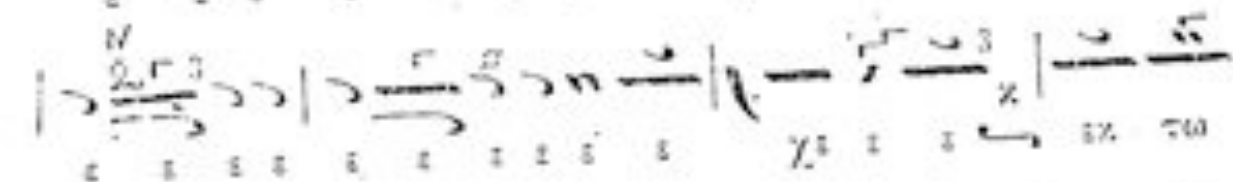
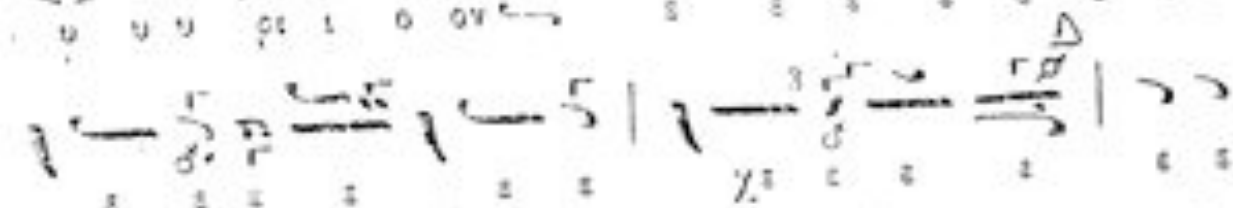
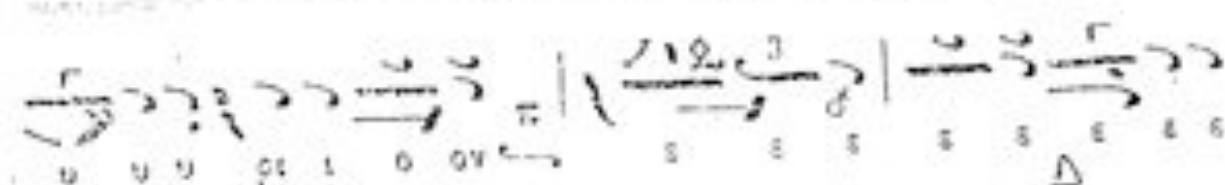
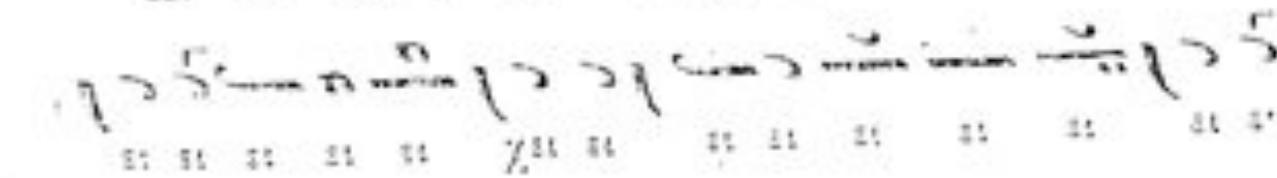
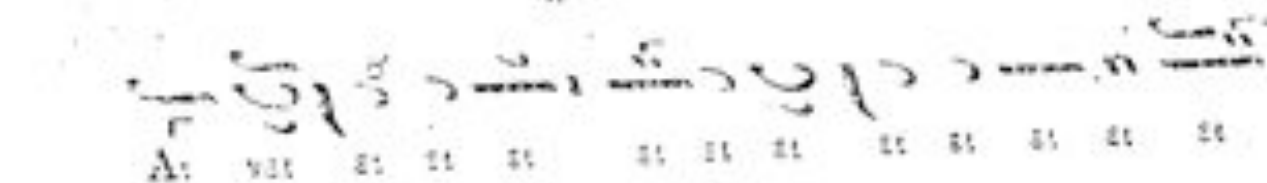


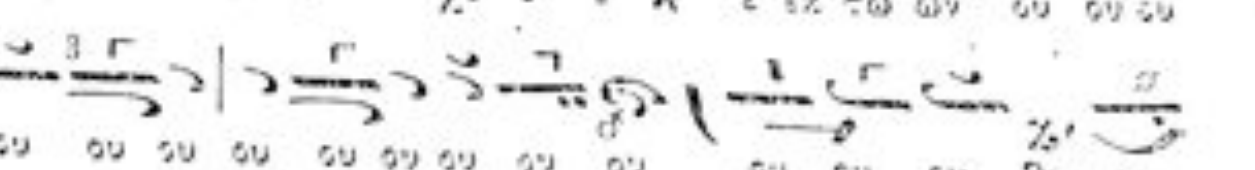
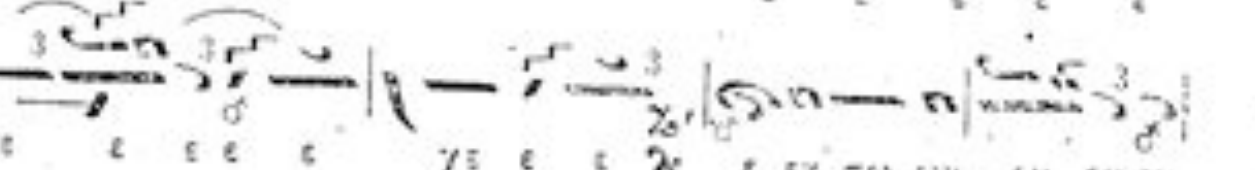
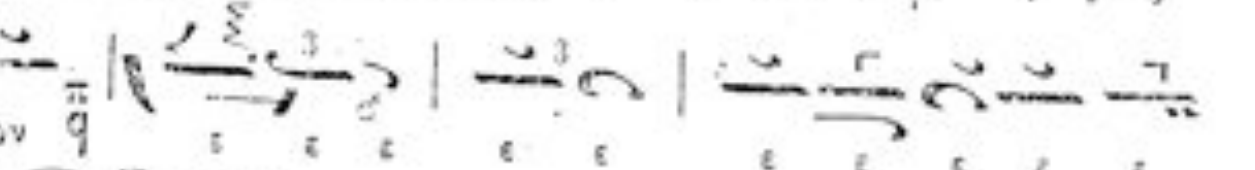
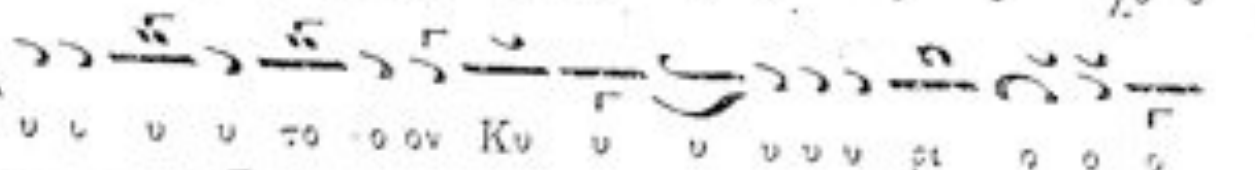
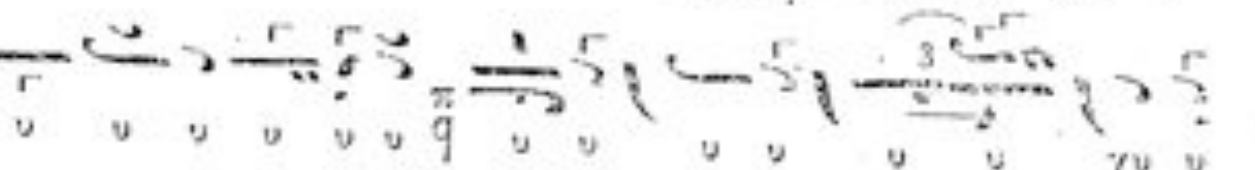
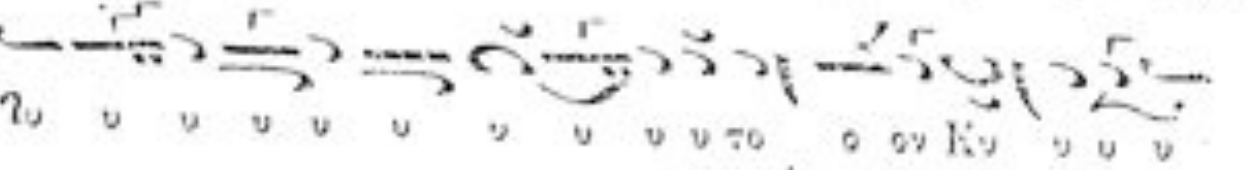
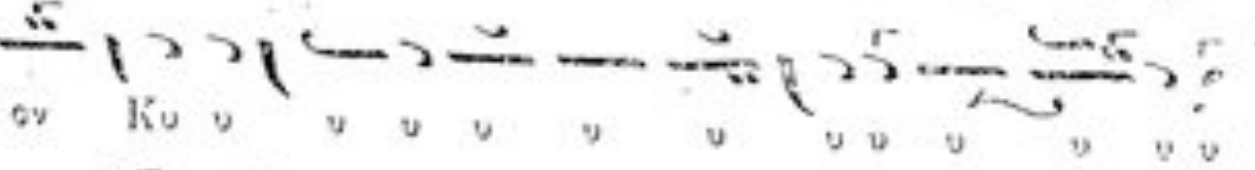
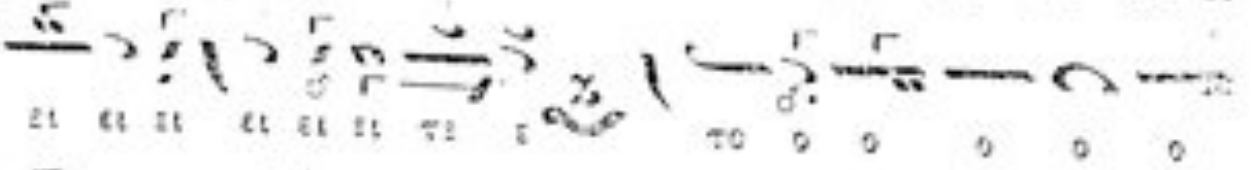
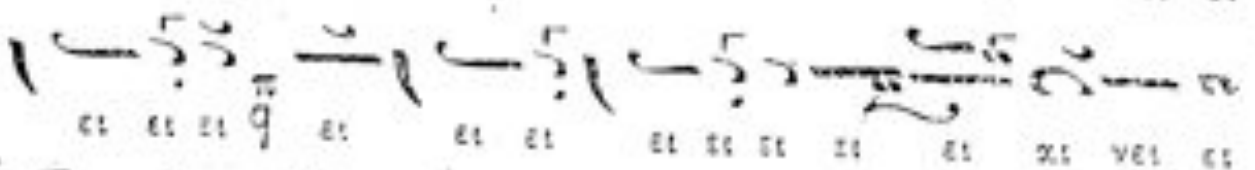
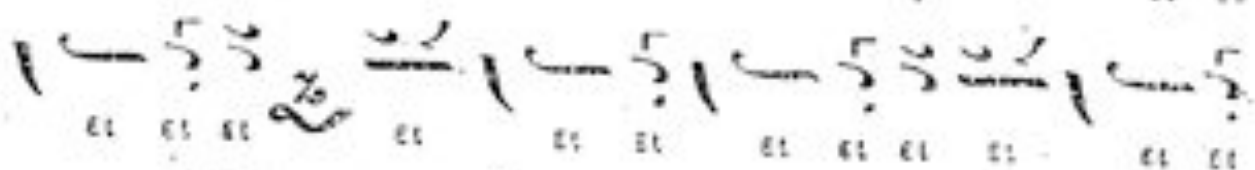
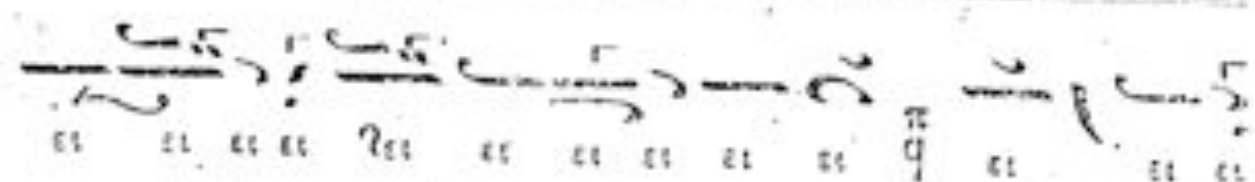


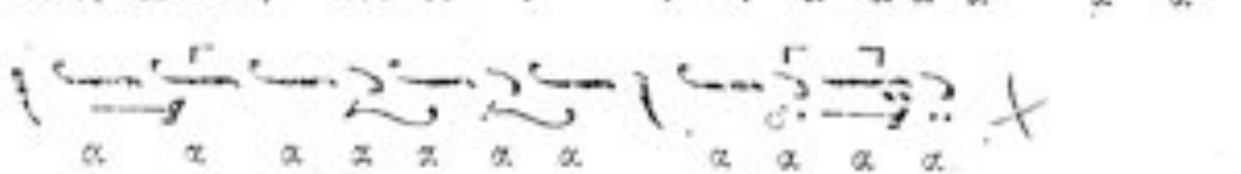
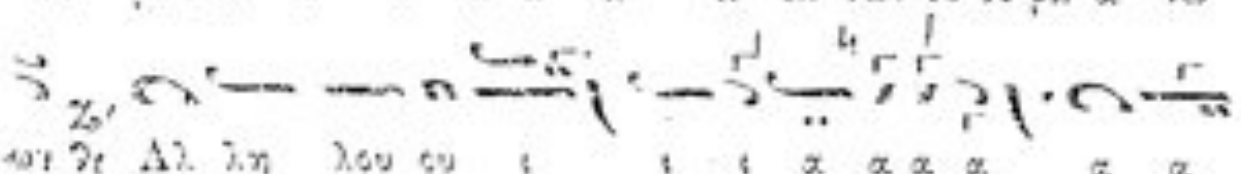
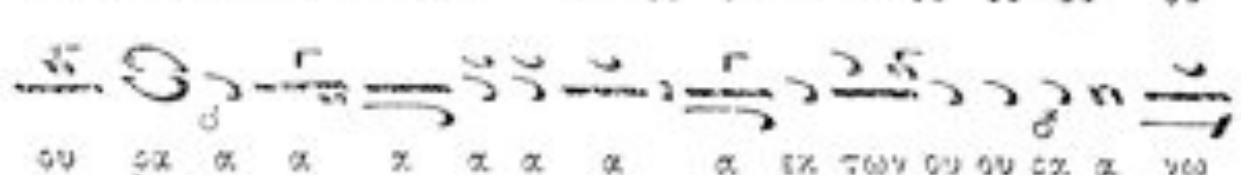
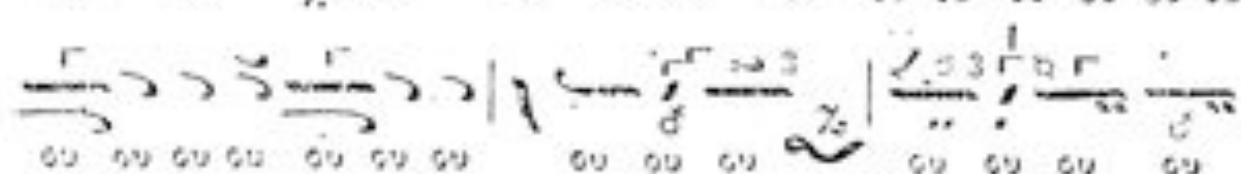
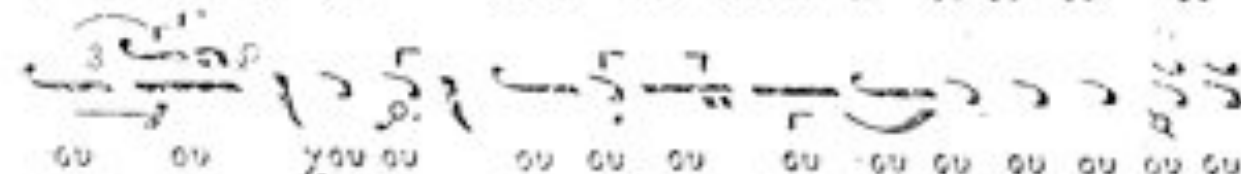
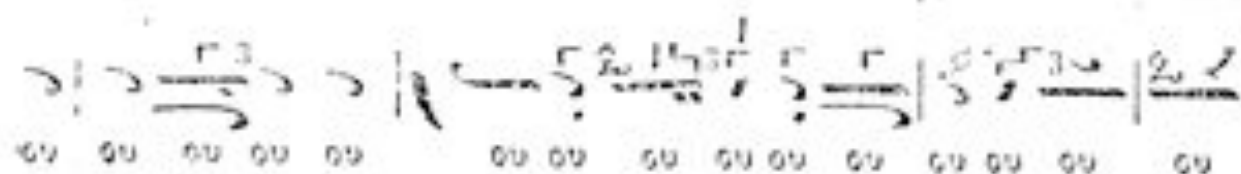
*Ηχος ᾠὴ Πα



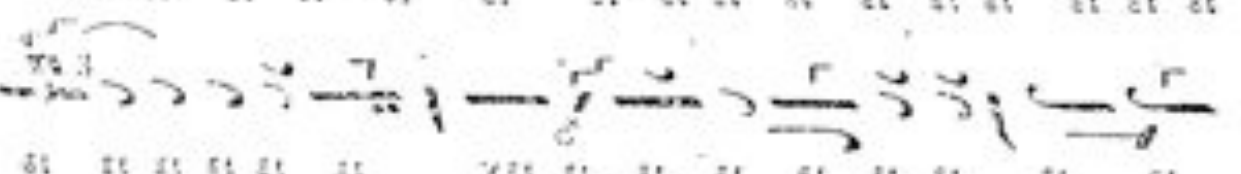
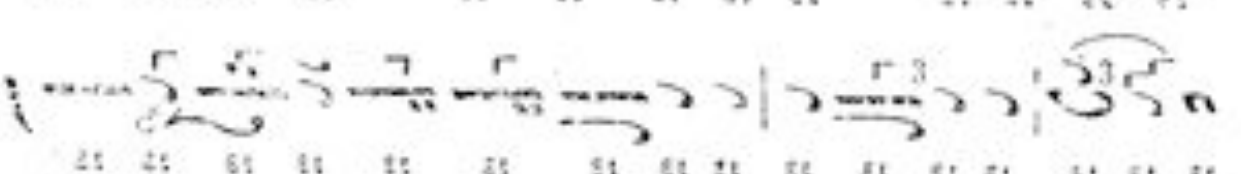
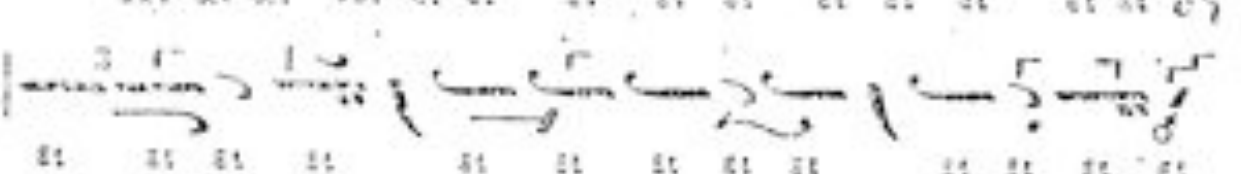
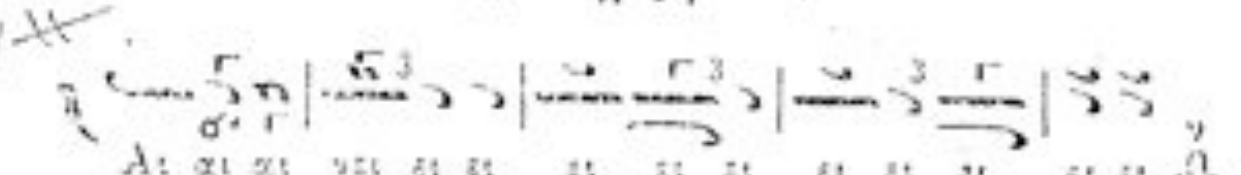


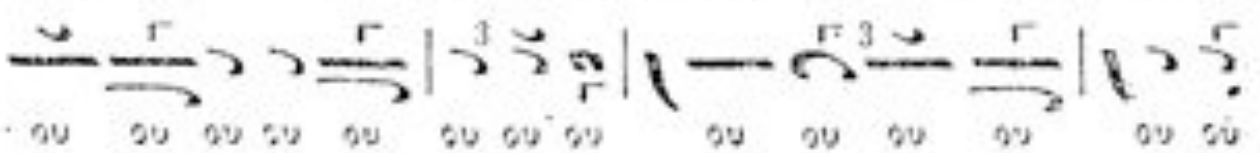
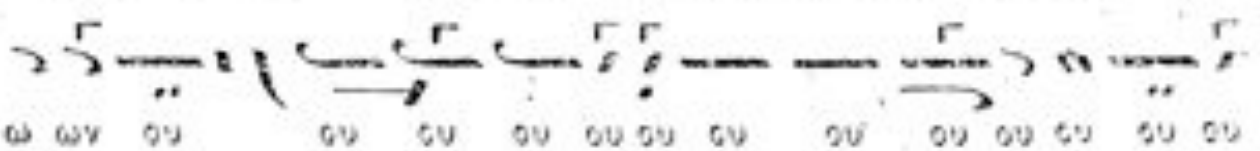
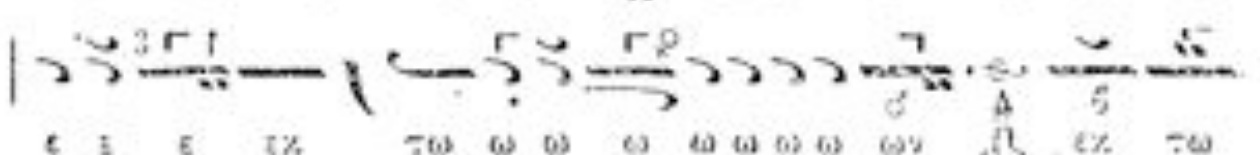
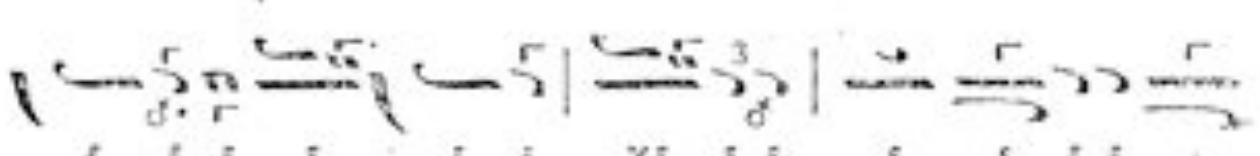
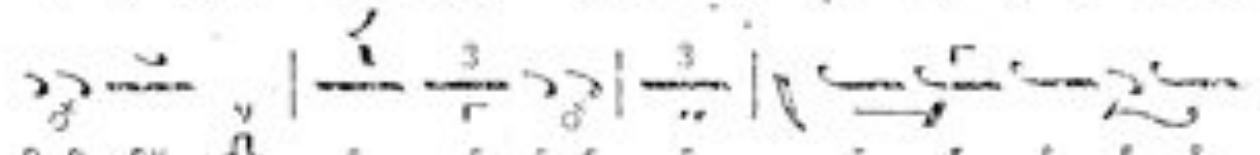
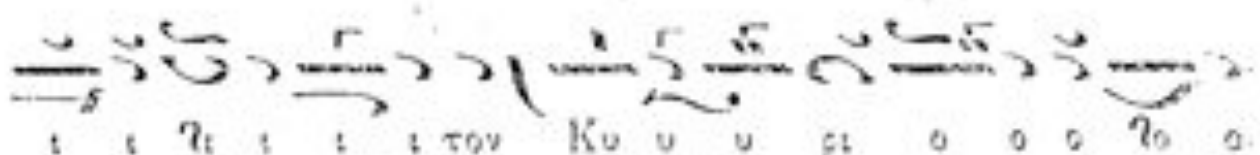
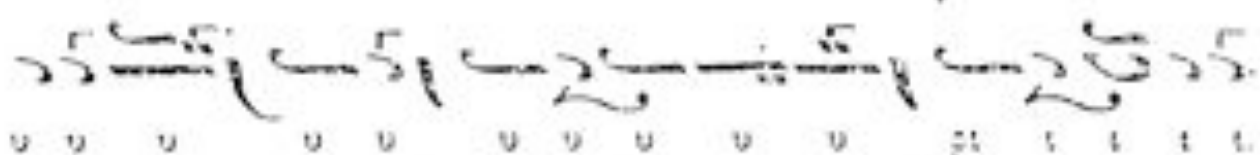
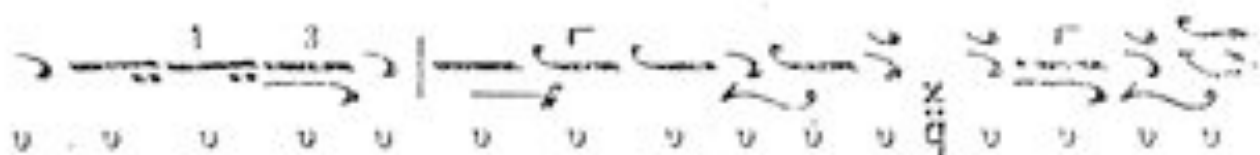
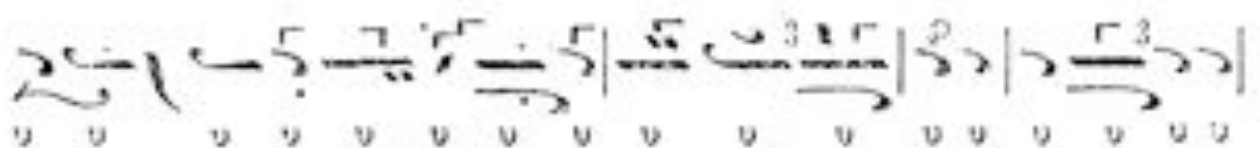
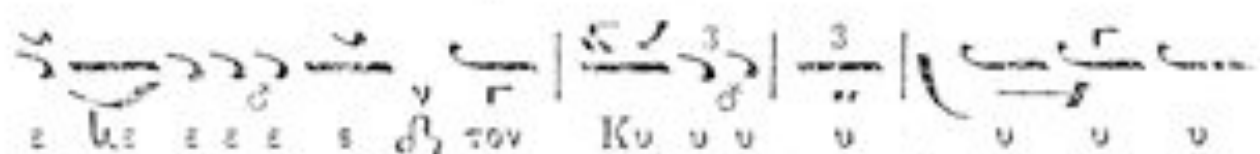
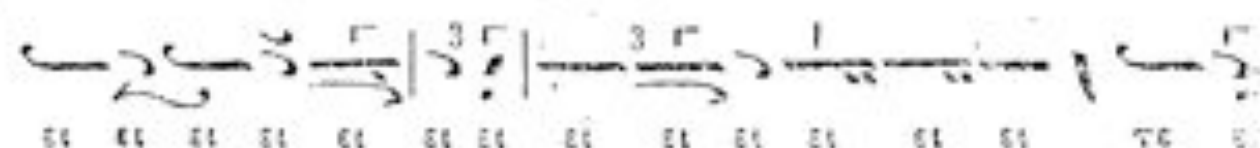

$$H_{\mathbb{Z}^n} \cong \mathbb{Z}^n$$


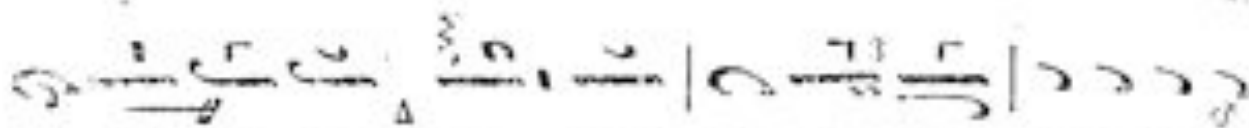




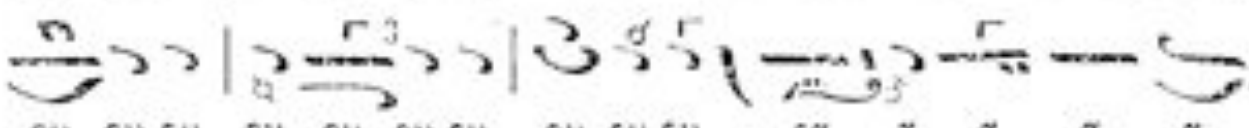
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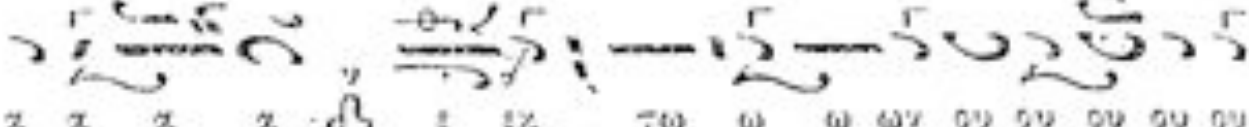




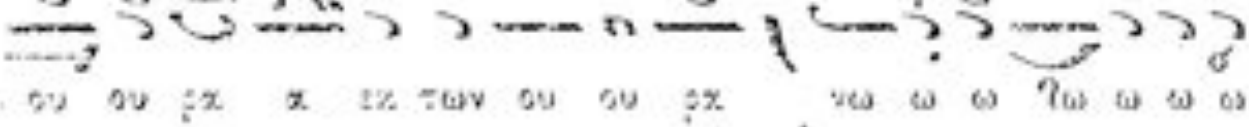
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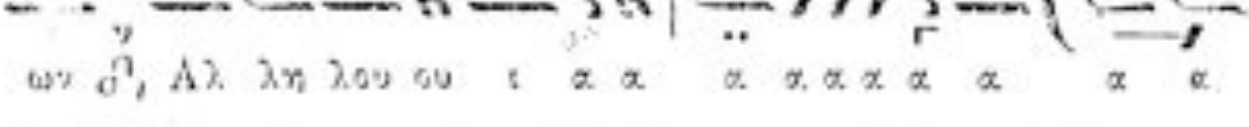
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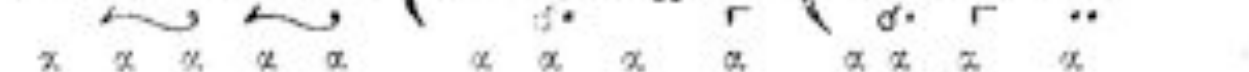
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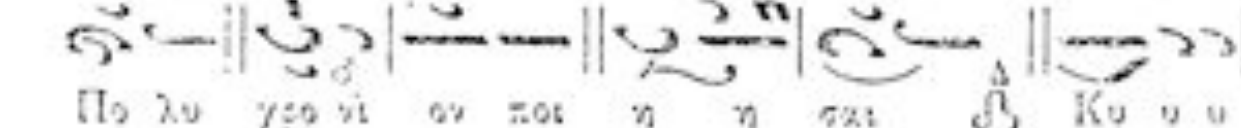
ΠΟΛΥΧΡΟΝΙΣΜΟΣ ΤΩΝ ΒΑΣΙΛΕΩΝ ΤΗΣ ΕΛΛΑΔΟΣ

Ρυθμός: Εξάσημος. Λειτουργικός δοχολογικός.

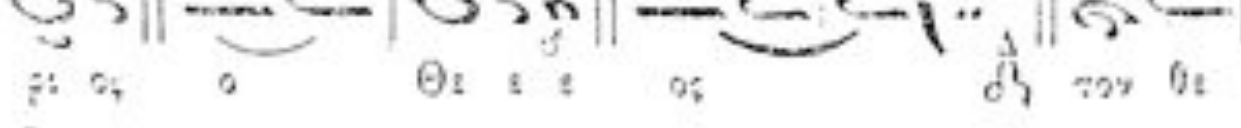
Χρόνος: ὁγδὼς μέτρος.



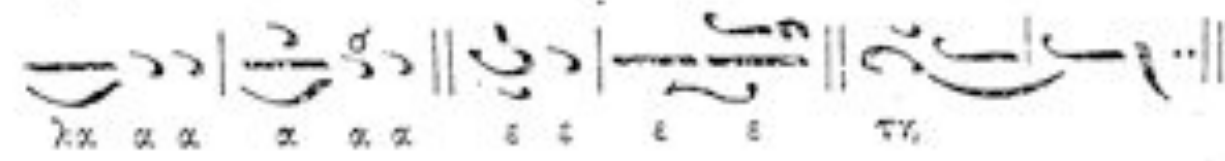
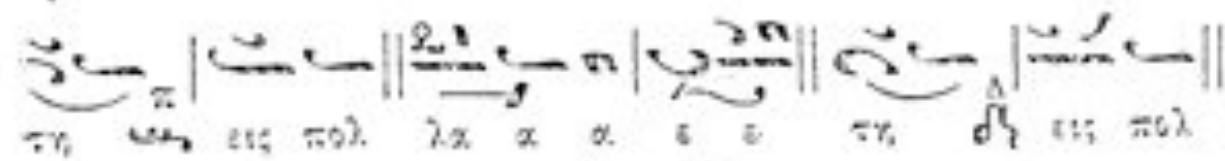
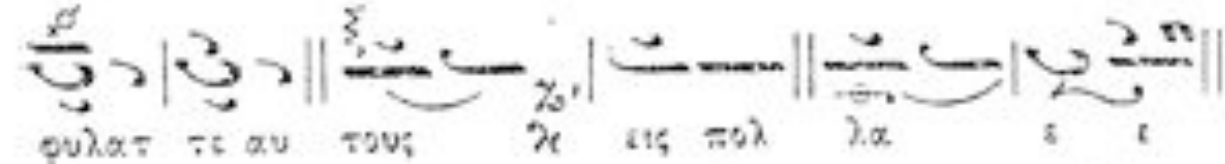
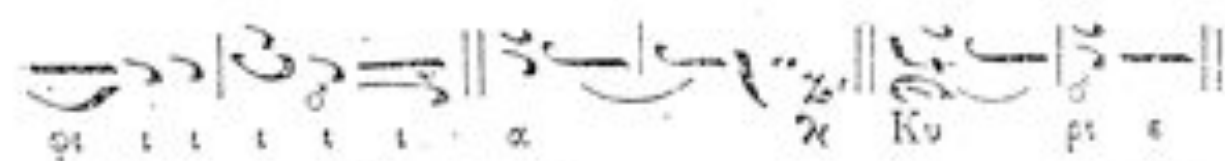
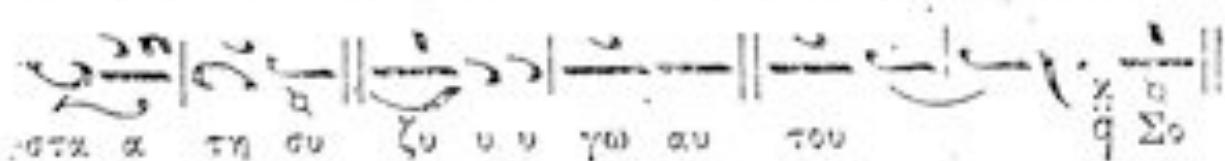
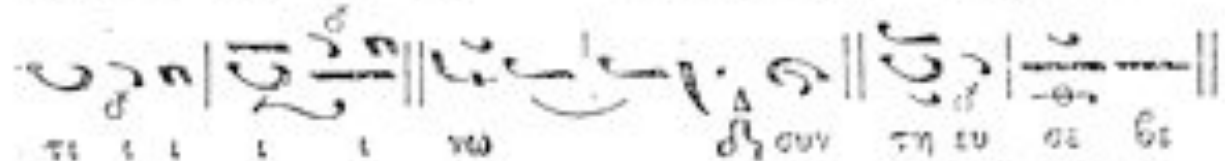
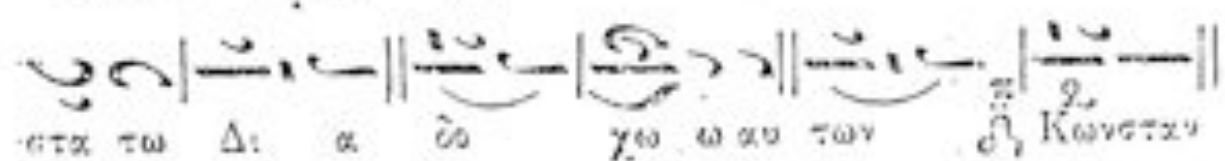
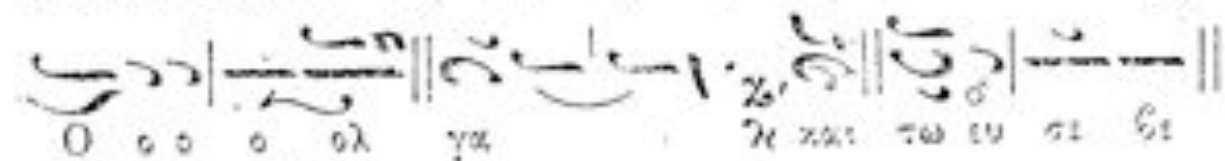
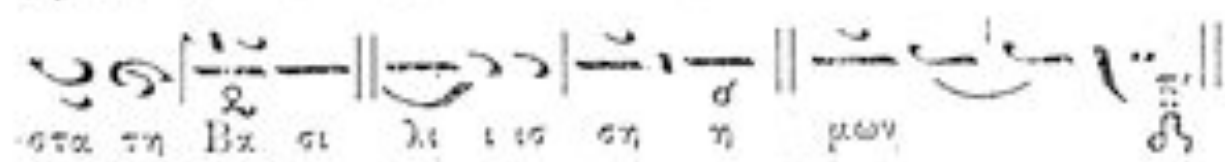
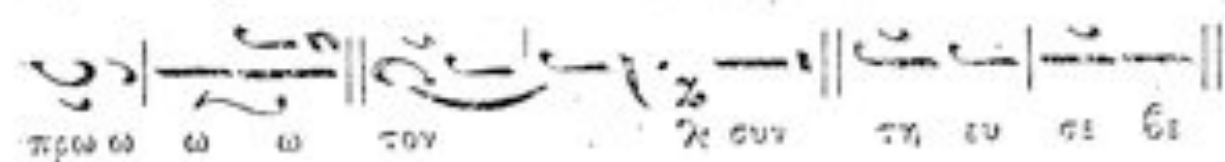
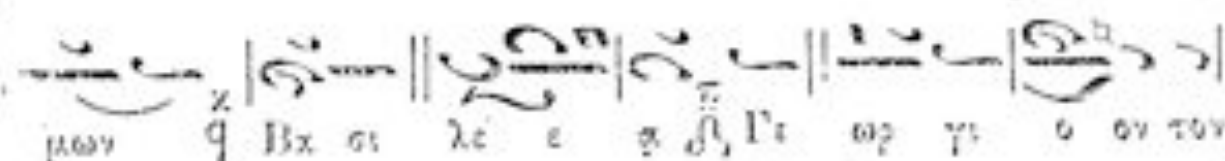
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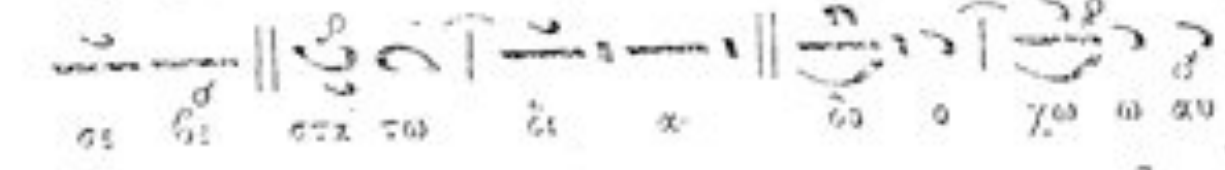
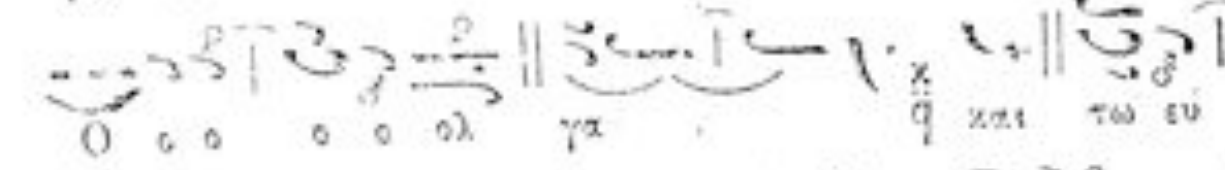
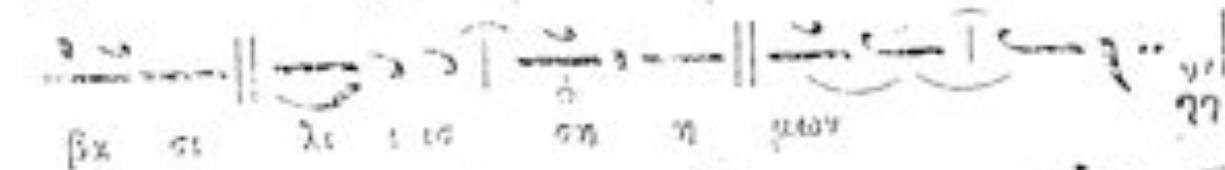
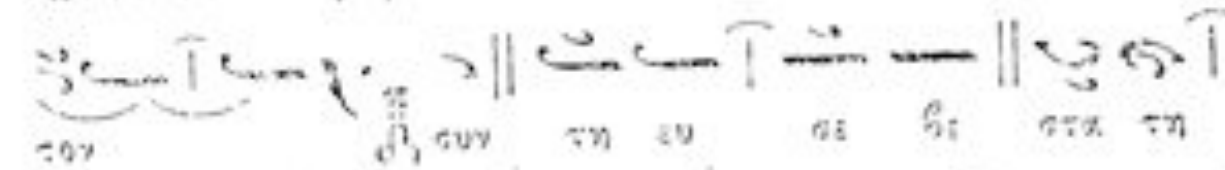
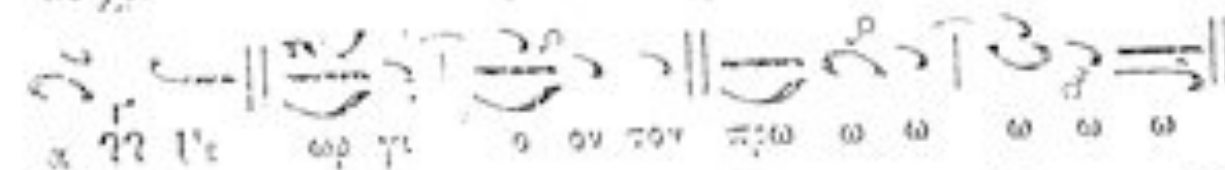
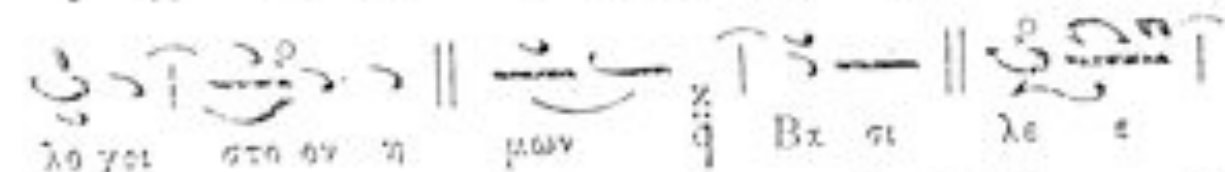
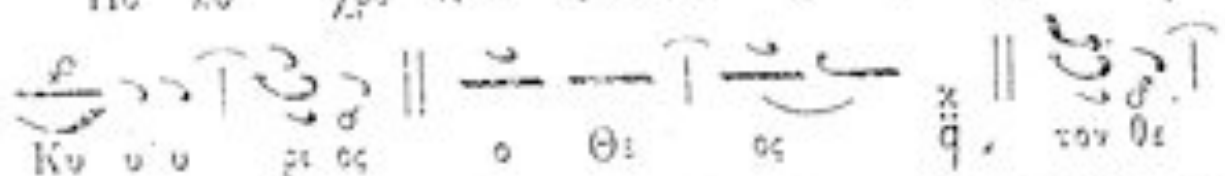
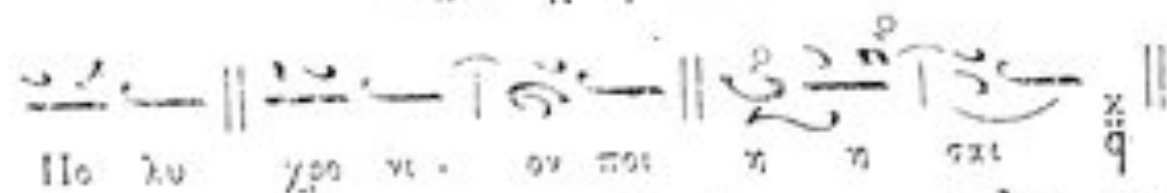


ΕΤΕΡΟΣ ΠΟΛΥΧΡΟΝΙΣΜΟΣ

Κατ' αἶτησιν ΣΗ. ΚΟΥΣΟΥΛΙΝΟΥ

Ρυθμός ὁ αὐτός.

Χρόνος μέτριος ὁρθός.

Μῆκος $\frac{\lambda}{n}$ $\frac{q}{p}$ Πα

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ΤΕΛΟΣ

